LIFE AFTER *SERIAL* 20 Podcasts for 2015

JAN. 9, 2015 • #1345

Entertainment WEEKLY

Empire

Parks and Rec

Downton Abbey

BOOM!
THE BUZZ ON
89 Awesome Shows

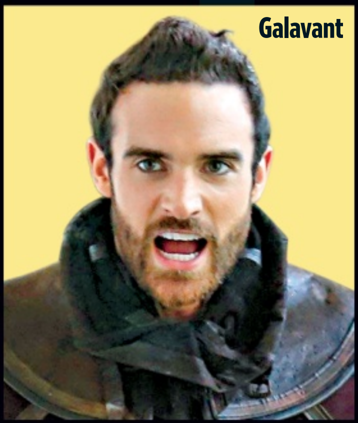
The Royals

Winter TV Preview

The Americans

Justified

Broad City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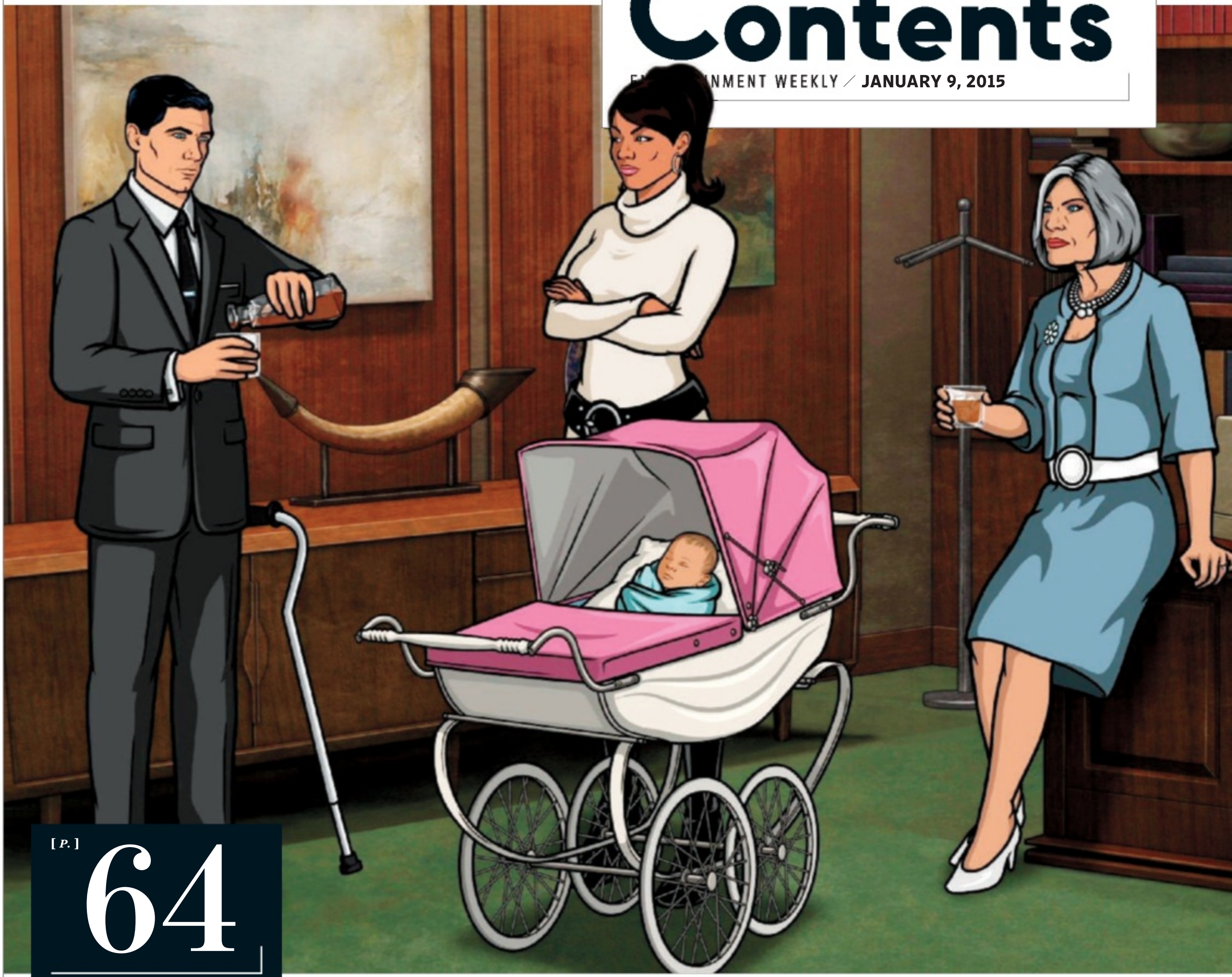

[*P.*]

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SPIES "R" US
The upcoming season of FX's *Archer* finds the group juggling missions and child raising. "Malory is constantly nagging the baby about her weight and withholding milk. So, probably not the best babysitter," says creator Adam Reed.

ON THE COVER Retta, Nick Offerman, Aziz Ansari, Jim O'Heir, Aubrey Plaza, Adam Scott, Amy Poehler, and Chris Pratt photographed exclusively for EW by Justin Stephens on Dec. 10, 2014, in Studio City, Calif.

STYLING: SEAN KNIGHT/JEDROOT; PROPS: JASON MCKNIGHT/EXCLUSIVE ARTISTS; OFFERMAN'S SHIRT: JOHN VARVATOS; ANSARI'S SHIRT: STEVEN ALAN; PRATT'S T-SHIRT: RAG & BONE; SHIRT: JOHN VARVATOS; POEHLER'S SWEATER: TSE; SCOTT'S SHIRT: AMERICAN APPAREL; PLAZA'S SHIRT: 3.1 PHILLIP LIM

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23 COVER *Parks and Recreation*
After seven seasons of small-town hilarity, *Parks and Rec* is saying goodbye. Is there any way to sum up what we'll miss most about the beloved NBC comedy? Knope.
BY *DAN SNIERSON*

33 Winter TV Preview
Short days, long nights, cold weather: Winter is the perfect excuse to stay in and watch TV. (Like we needed one.) Here's our guide to the crackling comedies (*Broad City*, *Unbreakable Kimmy Schmidt*), smoldering new dramas (*Empire*, *Marvel's Agent Carter*), and 85 other shows ready to heat up your TV this season.

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Feedback

Stephen Colbert as Gandalf

WRITE TO US! → EW_LETTERS@EW.COM

Doctor Who Christmas Bonanza!
Entertainment Weekly
LATER, LEGOLAS!

Misty Mountain Memories

When I saw your cover for issue #1342, I was immediately confused. Why was Ricardo Montalban as Khan from *Star Trek II* pictured? And then I realized it was **Stephen Colbert** dressed as Legolas from ***The Hobbit***. I was even more flummoxed until I read the story about Colbert's love for J.R.R. Tolkien. My nerd worlds instantly exploded into a cacophony of merriment, wonderment, and cheer. Thank you, EW! As usual, you make us pop culture weirdos feel important and understood.

QRAIG DE GROOT
Jersey City

The Sweet Hereafter

Billy Crystal's script in remembrance of **Robin Williams** (News and Notes) was both moving and laugh-out-loud funny. Mr. Crystal, you should be proud: If there is a heaven, Robin Williams is looking down at you now, laughing and smiling.

DARBY L. THOMAS
Grove City, Ohio

Robin Williams

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Entertainment Weekly
UNLEASHED!

EW.COM

FAKE THAT FILM POSTER

What if promotional materials for *Avengers: Age of Ultron* really looked like 1960s comic-book art, or *Terminator: Genisys* had a one-sheet straight out of 1984? EW.com editors imagine the perfect 2015 movie posters done in the style best suited to their subjects. Check out the gallery at *ew.com/fakeposters* on Jan. 5.

RADIO

GLOBES SPECIAL

It's Golden Globes Week on Entertainment Weekly Radio (SiriusXM Channel 105). Tune in every day leading up to the show on Jan. 11 as our hosts talk about this year's nominees (including Rosamund Pike, below) and look back at the biggest Globes winners and losers of years past!

MOBILE

HAVE EW, WILL TRAVEL

EW's digital edition features outtakes from our *Parks and Recreation* shoot, along with trailers and bonus photos from *Broad City*, *Empire*, and other shows in the Winter TV Preview. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

AVENGERS: AGE OF ULTRON: MICHAEL MULLER/© MARVEL 2014; PIKE: MERRICK MORTON; WILLIAMS: ROBIN MARCHANT/GETTY IMAGES

Colbert photograph by **RUVEN AFANADOR**

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The Week's Best Soundbites

"Are these trees from Germany or Norway? I would much prefer a tree that sprang from Allied soil."

—Sister Monica Joan (Judy Parfitt), shopping for a Christmas tree, in the *Call the Midwife* holiday special

"I haven't told you how I was almost once one of Hootie's Blowfish!"

—Miss Hannigan (Cameron Diaz), boasting about her Hollywood aspirations, in *Annie*

"We have so many fans outside we are being smuggled out in a bread van."

—Liam Payne, discussing One Direction's hotel exit strategy, in *One Direction: The TV Special*

"Can you hear my hair?"

—Rodrigo (Gael García Bernal), confused over the symphony's new marketing materials highlighting his long locks, on *Mozart in the Jungle*

"*We* don't have to be racists. We just have to hang out with some!"

—Phil (James Corden), explaining his plan for prison survival to Sam (Mathew Baynton), on *The Wrong Mans*

"I was raised to be charming, not sincere."

—Cinderella's Prince (Chris Pine) in *Into the Woods*

"Yeah, so, like, my boyfriend, he doesn't really like the way I do my hair. Says it looks like a golden poo, like, sittin' on my shoulder, but, like, I really enjoy it."

—Tilly (Rebel Wilson) in *Night at the Museum: Secret of the Tomb*

"It sounds like you've described two different men: one a sadistic ogre, and the other a delightful bon vivant."

—Walter (Christoph Waltz), reacting to Margaret's (Amy Adams) court testimony, in *Big Eyes*

"You're not going to like what happens when I get involved."

—Anna (Jessica Chastain) in *A Most Violent Year*

"I can't help but think I'd be a better fisherman with a longer, stiffer rod... Yeah, yeah, I heard it too."

—Mike (Billy Gardell), preparing for a fishing trip, on *Mike & Molly*

"What happens when a man stands up and says enough is enough?"

—Martin Luther King Jr. (David Oyelowo) in *Selma*

"There's something you have to ask yourself, and it's important. Your life may depend on it. *Everybody's* life. Do you really believe in Santa Claus?"

—The Doctor (Peter Capaldi), to Clara (Jenna Coleman), in the *Doctor Who* Christmas special

GARCIA BERNAL: AMAZON STUDIOS; DIAZ: BARRY WETCHER; PARFITT: LAURENCE CENDROWICZ/PBS; PAYNE: JEFF SPICER/ALPHA/LANDOV; WALTZ: LEAH GALLO; CHASTAIN, OYELOWO: ATSUSHI NISHIJIMA (2); PINE: PETER MOUNTAIN; CORDEN: COCO VAN OPPENS; WILSON: JOE LEDERER; GARDELL: ROBERT VOETS/CBS; CAPALDI: DAVID VENNI/BBC

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THIS SEASON ON

DOWNTON ABBEY

The ladies and gentlemen of *Downton* tell it like it is! Here are some of the highlights from season 5, which starts Sunday, January 4th at 9/8c on PBS' Masterpiece.

"There is nothing more ill-bred than trying to steal the affections of someone else's dog."

–ROBERT, EARL OF GRANTHAM TO HIS DOG, ISIS

"Next time you need help, just ask your Uncle Thomas."

–THOMAS BARROW TO A YOUNG IMPRESSIONABLE FOOTMAN

"Are we talking about sex or love?"

–LADY MARY TO CHARLES BLAKE

"I feel a shaking of the ground I stand on."

–MR. CARSON TO MRS. HUGHES

"Love may not conquer all, but it can conquer a lot."

–VIOLET, THE DOWAGER COUNTESS TO ISOBEL CRAWLEY

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pbs.org/downton #DowntonPBS

*The **Top 10** Things We Love This Week*

The Must List

1

PORTLANDIA

Your favorite sketch show just got a little less sketchy! Fred Armisen and Carrie Brownstein give their best characters full-episode story lines that dive deep into their whimsical worlds. First up: the feminist-bookstore owners! *(IFC, Thursdays, 10 p.m.)*

Portland Oregon
OLD TOWN

Carrie Brownstein and Fred Armisen

2 JACKIE MOORE: THE COMPLETE ATLANTIC RECORDINGS

Moore is one of Southern soul music's unjustly forgotten stars, and her honeyed voice sounds as rich and sweet as ever on this two-disc set.

3 GOLDEN SON, by Pierce Brown

The extraordinary sequel to last year's criminally underrated *Red Rising* is an emotionally resonant, utterly action-packed space adventure about a low-born miner who infiltrates the highest level of an oppressive society. Make it your first read of 2015.

GOLDEN SON
BOOK II OF THE RED RISING TRILOGY
PIERCE BROWN
New York Times bestselling author

4 A MOST VIOLENT YEAR

Oscar Isaac and Jessica Chastain are riveting in the 1981-set crime drama, centered on a morally conflicted businessman and his ruthless wife as they pursue the American dream. *(R)*

PORTLANDIA: AUGUSTA QUIRK/IFC (5); MOORE: MICHAEL OCHS ARCHIVES/GETTY IMAGES; *A MOST VIOLENT YEAR*: ATSUSHI NISHIJIMA

Illustration by **JESSE LENZ**

5 GALAVANT

This musical comedy filled with knights and maidens—and shtick, of course—follows Galavant (Joshua Sasse) on his quest for redemption. Ricky Gervais and John Stamos add to the medieval mirth. If Mel Brooks and Monty Python had a baby, this would be it. *(ABC, Sundays, 9 p.m.)*

6 THE MAN WITH TWO BRAINS We're long overdue for a reappraisal of Steve Martin's early-'80s comedies—like this gonzo, gag-packed gem, now rereleased on DVD, about a neurosurgeon who opts for a brain in a jar over Kathleen Turner's breathy gold-digger. *(R)*

7 TWO DAYS, ONE NIGHT What would you sacrifice to help someone else? That's the question posed by Belgian brother maestros Jean-Pierre and Luc Dardenne (*The Child*) in their urgent drama starring the incomparably expressive Marion Cotillard. *(PG-13)*

8 DOWNTON ABBEY Whether tea-ing upstairs or toiling downstairs, the sisters (and servants) of Downton are doin' it for themselves as the series enters a fifth season packed with unprecedented female empowerment. *(PBS, Sundays, 9 p.m.)*

9 ENTIRE SCREEN OF ONE GAME This mesmerizing computer experience is unique in its conceit—and in how it messes with your head. Your character actually is the game. And is also the platform. Confused? As the game's designer states: "You can't win the game. It only exists to destroy your mind." *(entire.spacebar.org)*

10 MR. TURNER In a year that's seen deft onscreen portrayals of Stephen Hawking and Alan Turing, Timothy Spall's J.M.W. Turner deserves equal note. As the celebrated landscape painter in Mike Leigh's latest, Spall delivers a colorfully cantankerous rendering that matches the artist's expert skills. *(R)*

THE MAN WITH TWO BRAINS: WARNER BROS./EVERETT COLLECTION; *GALAVANT*: NICK RAY/ABC; *DOWNTON ABBEY*: NICK BRIGGS/CARNIVAL FILM & TELEVISION LIMITED 2014 FOR *MASTERPIECE*; *MR. TURNER*: SIMON MEIN

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HAPPY TRAILS.
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The Farewell Season
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GET INSIDE EMMA STONE'S HEAD [**P.** 16]

News+Notes

20 Podcasts You Need to Hear in 2015

There's more to life than *Serial*! EW's staff has combed through countless hours of 'casts to bring you this year's must-listens.

"DID YOU LISTEN to this week's *Serial*?" That's been the question on everyone's lips the past three months. The podcast, which reexamined a 1999 murder case of a Baltimore teenager, become morning Gchat convo—and launched a thousand think pieces declaring 2014 "The Golden Age of Podcasts."

While individual podcasts have previously broken through the cultural consciousness—like comedian Marc Maron's *WTF* in 2009—the genre has generally been a niche interest since it hit iTunes in 2005. That year there were only about 3,000 podcasts up and running. A decade later that number has mushroomed to more than 285,000 podcasts, created in over 100 languages. The DIY radio of the Internet is now a bona fide medium, heard by an estimated 39 million Americans a month. To celebrate the format's true coming of age—it is indeed "golden"—our very own obsessive pod people are telling you what you must hear in the new year. –KAT WARD

STONE: MIKE COPPOLA/GETTY IMAGES

Illustration by **HARRY CAMPBELL**

LEARN SOMETHING

• Hardcore History

Jump into Dan Carlin's history-made-real series with episode 50, the first of many devoted to World War I. Over the course of three hours, not a shot will be fired, but you'll be blown away: His knack for braiding strands of history together into an edge-of-your-seat narrative is unparalleled. Whether he's chronicling the fall of the Roman Empire or the rise of the bloodiest despot,

Genghis Khan, or diving into the minutiae of one of the most decisive battles in naval history, Carlin's work is nothing less than cinematic, his delivery nothing short of hyperbolic—in the best way possible. —MATT BEAN, *EDITOR*

NOTES ⏱

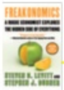
• Working

I'm a process nerd. I love hearing the details of people's jobs, how they got there, and how they spend their days. Former Slate EIC David Plotz's interviews scratch my itch to know what it's like to be a flight paramedic, a screenwriter, or Stephen Colbert. If you liked *Dirty Jobs* with Mike Rowe, you'll like this—there's way less poop involved. Well, so far.

—DENNIS HUYNH, *SENIOR ASSOCIATE ART DIRECTOR*

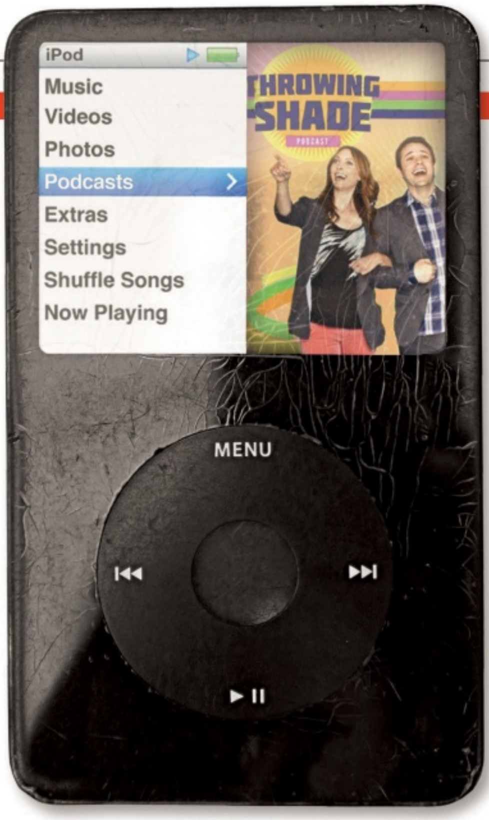
• Pitch

Music podcast brings to mind a group of critics who enjoy hearing themselves talk, but hosts Whitney Jones and Alex Kapelman deliver something far more human with *Pitch*. With a *This American Life*-style structure, it transcends in-the-moment chatter to tell us stories about how music shapes who we are.
—EMILY BLAKE, *STAFF EDITOR*



• Freakonomics

The 2005 best-seller by economist Steven D. Levitt and journalist Stephen J. Dubner has become a brand unto itself, spawning sequels, a film, and this weekly podcast hosted by Dubner. Pop-friendly investigations into "the hidden side of everything" include the implications of an undead economy (vampires buying blood!) and how to save $1 billion (pro tip: Start by downloading this episode).
—AMY WILKINSON, *STAFF EDITOR*



Listen to Me: Don't Throw This Away

Apple discontinued the iPod Classic in 2014—that heavy device that begat the podcast. But it's hardly a relic of the past. Just ask EW's own Ray Rahman.

I don't mean to brag, but I own multiple Smash Mouth singles. And that's not all—a recent spin through my aging iPod Classic also revealed Nelly's lesser albums, weird Sonic Youth EPs that no one outside of Japan enjoys, and forgotten playlists with an incriminating amount of Portishead on them. Jealous? You should be. Apple discontinued the iPod Classic in September, and the vintage device has become a hot commodity—like, $1,200 hot. It sounds like a vinylesque hipster fetish, but owning one is a smart move for a music lover: The 160GB version can store *forty thousand* songs, as well as function as a hard drive for videos, photos, and podcasts. Plus, it's practically indestructible (see above). A thousand bucks? Not a bad price to pay for your own portable Library of Congress, full of all the Smash Mouth your heart desires.

• 99% Invisible

Host Roman Mars devotes full episodes to subtly life-defining topics such as the history of Wonder Bread, the social impact of cul-de-sacs, or where our phones' clicking noises come from. It'll up your cocktail-party game 100 percent.
—ERIC RENNER BROWN, *INTERN*

• Fareed Zakaria GPS

Problem: You hate reading about politics but don't want to sound dumb. Solution: Subscribe to this 40-minute weekly cheat sheet, packed with high-profile interviews and insightful commentary by the polymathic CNN anchor.
—ADAM MARKOVITZ, *SENIOR EDITOR*

• The Moment With Brian Koppelman

Filmmaker Brian Koppelman's breezy, friendly podcast is like eavesdropping on a profanity-sanctioned Hollywood bull session. Where else are you going to hear in-the-trenches tales from the likes of Ray Liotta, Cary Elwes, and a rivetingly frank Ellen Barkin?

—JASON CLARK, *SENIOR REPORTER*

NOTES ⏱ | MA

• The Dinner Party Download

Hosts Rico Gagliano and Brendan Francis Newnam conduct an upbeat survey of pop cultural current events under the rubric of a dinner party. Each episode offers such a wealth of features—whether it's interviews with notable figures or cocktails inspired by historical trivia—that it's never boring. Listen to the whole thing straight through, or cherry-pick the segments that interest you. —STEPHANIE SCHOMER, *SENIOR EDITOR*

LAUGH A LOT

• The Andy Daly Podcast Pilot Project

Actor and comedian Andy Daly is a gifted improviser, and his podcast plays to that skill: Each episode is a pilot for a different character. The setup perfectly suits Daly's abilities, making for one of the funniest podcasts out there. —BILL KEITH, *SENIOR EDITOR*

NOTES ⏱ | MA | ▂▄▆

• Comedy Bang! Bang!

Each week Scott Aukerman interviews a celebrity guest, only to get derailed by one or more characters (played by a murderers' row of comedians and improvisers). Five years in, *Comedy Bang! Bang!* remains required listening for comedy nerds.
—KYLE RYAN, *EW.COM EDITOR*

NOTES ⏱ | MA | ▂▄▆

• Topics

Do you like serious podcasts that use words like *gestalt* or *Rimbaud*? Comedians Michael Ian Black and Michael Showalter can do that too. Each 30-minute episode of this mock podcast features the pair discussing "80 percent of a given topic"—"Gender," for example, or

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KEY | ⏱ LONG | MA MATURE AUDIENCES ONLY | ▂▄▆ LOUD & ROWDY

BROOKLYN BOMBERS

"Snow"—in their trademark *Wet Hot American Summer*-y style of parody. There's even a gathering: Topicon. Suck it, TED.
—RAY RAHMAN, *STAFF WRITER*

• Desus vs. Mero

Profane, hilarious, and proudly un-PC, the banter between Bronx-based Twitter sensations the Kid Mero and Desus Nice makes hamburger of pop culture's sacred cows. Shot through with streetwise know-it-all-ness, theirs is a *Talk Soup* of New York snark.
—CHRIS LEE, *WRITER AT LARGE*

NOTES ⏱ MA ▂▄▆

• Throwing Shade

To "throw shade" is commonly understood as "the act of publicly denouncing a friend or acquaintance." But for Funny or Die favorites Erin "feminasty" Gibson and Bryan "homosensual" Safi, the denouncing on *Throwing Shade* comes from a place of love. The pair offer rat-a-tat-tat conversation swerves from entertainment ("Do you think *Cake* is an actual movie or just a poster?") to gender politics to casual sex with no hands on the wheel. The result? Hoda and Kathie Lee even wasted-er.
—JASON SHEELER, *FEATURES EDITOR*

NOTES MA

• Call Your Girlfriend

A pair of well-read long-distance pals catch up on ladycentric pop culture and give real-talk life advice. The highlight of each show is the newsy "Week in Menstruation" segment. I've got brutal friend crushes on both.
—MOLLY SIMMS, *STAFF EDITOR*

NOTES MA

TAKE A DEEP DIVE

• StartUp

I may not be a business-school grad (sorry, Mom!), but my economics acumen is definitely up to par thanks to former *This American Life* producer Alex Blumberg, whose storytelling about launching his own media start-up is entertaining and educational.
—NINA TERRERO, *CORRESPONDENT*

• Men in Blazers

Every week a pair of Englishmen living in America crack open a Guinness and detail the intricacies of soccer's English Premier League in a way that even "football" neophytes will get. Hosts Rog and Davo's obvious enjoyment of sports, each other, and meandering tangents makes you feel like you're chatting over a beer with friends, instead of listening alone on the train.
—KAT WARD, *ASSISTANT EDITOR*

NOTES ⏱

• The Movie Crypt

Film directors Adam Green (*Hatchet*) and Joe Lynch (this year's Salma Hayek-starring *Everly*) offer an inside look at the Hollywood machine. A must-listen for folks trying to break into the biz, horror-movie nuts, and/or fans of expletive-strewn bickering.
—CLARK COLLIS, *SENIOR WRITER*

NOTES ⏱ MA

• Rachel and Miles X-Plain the X-Men

The X-Men are among the most beloved characters in comics, but they have one of the most convoluted histories in the medium. Rachel Edidin and Miles Stokes tackle that history from the beginning with wit and charm—it's impossible to listen without becoming a fan yourself.
—JOSHUA RIVERA, *EW.COM WRITER*

• Reading Lives

The concept is simple: BookRiot.com's Jeff O'Neal spends an hour chatting with an interesting person about the books they love. It's a premise that depends on finding the right subjects—which O'Neal has a knack for doing; past episodes have featured literary up-and-comers including Andy Weir and Mallory Ortberg.
—HILLARY BUSIS, *STAFF EDITOR*

NOTES ⏱

• DLC

I listen to a lot of videogame podcasts, but the one I anticipate most each week is *DLC*. Affable friends/cohosts/nemeses Jeff Cannata and Christian Spicer (and a guest) discuss the week's gaming news with charm and enthusiasm. Guys, if you ever need a third chair, let's (Google) hangout! —AARON MORALES, *SENIOR ASSOCIATE ART DIRECTOR*

NOTES ⏱

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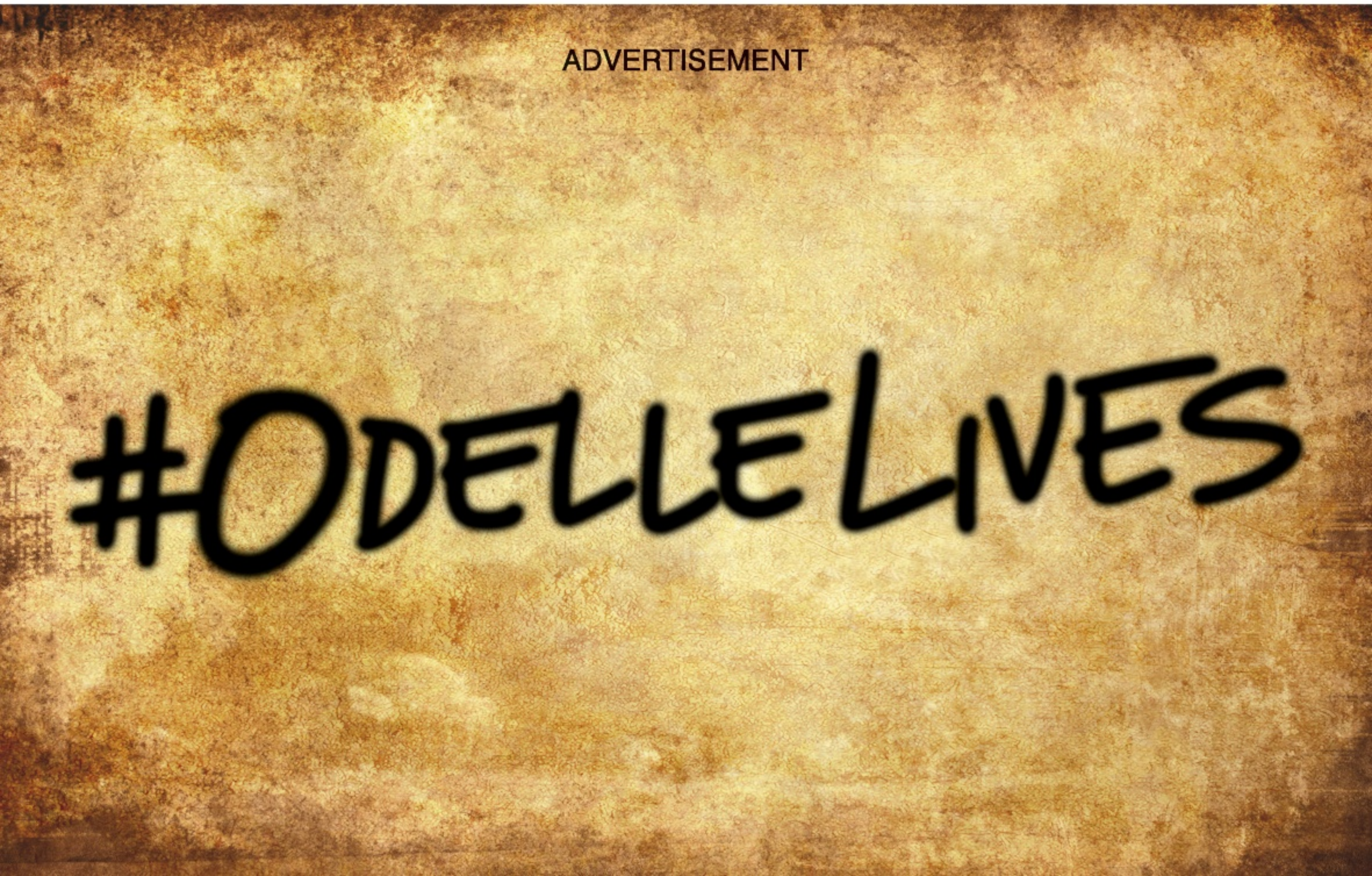


UNDER THE INFLUENCE

EMMA STONE

When the *Birdman* star and Golden Globe nominee tackles a role, it isn't all about going Method. "Pop culture can conjure up useful feelings," she says. "But it's also really good for helping you zone the hell out." Stone, 26, tells us what was on her mind during some of her most memorable performances.

CABARET on Broadway

2014–PRESENT

I'm listening to **Radio Nova**, which is this retro-feeling online French radio station. I don't understand what anybody's saying, but the music is so good that it just makes me feel perfectly misplaced. I listen to that in my dressing room, which I don't think anyone else appreciates, but I do. I've been watching this rare, live performance of **"Somewhere Over the Rainbow" by Judy Garland** on YouTube, and I play **"It's Only a Paper Moon" by Ella Fitzgerald** a lot. That song just makes me think of Sally Bowles. I have a huge paper moon in my dressing room with [costar] Alan Cumming's face in it. I also read **Christopher Isherwood's *Berlin Stories*** before I go on each night. It's what the play is based on, so I reread different Sally portions to re-remind me of the person I'm playing.

BIRDMAN *2014*

Alejandro [Iñárritu, the director] didn't tell us to watch anything, but he gave us the picture of Philippe Petit from ***Man on Wire*** walking between the Twin Towers and said, "That's what we're trying to do in our script." I saw ***Apocalypse Now*** at that time. Oh my God, that movie is gorgeous, and watching it fueled my love for cinematography, which was good to have during *Birdman*. But I definitely came home and watched Sean Lowe on ***The Bachelor*** a lot, too. It was the only thing that made me feel like I could shut my brain off. That and **Final Four basketball**. To get in character, I was reading Internet forums about drug withdrawal all day and then watching *The Bachelor* at night. It was a heavy time.

THE HELP *2011*

Every day I drove to set in a yellow Volkswagen Beetle and I would listen to **Sleigh Bells** really, really loud to wake myself up. **B.B. King** is from right around where we were filming, and there was always great Mississippi Delta music playing. I remember one particularly hilarious night where I watched ***Almost Famous*** with [costars] Chris Lowell and Ahna O'Reilly. Chris and I lived together during this movie and we decided to learn how to **fox-trot** off of some random DVD for no reason.

ZOMBIELAND *2009*

Ruben [Fleischer, the director] gave us all little kits at the beginning: DVDs, iPods preloaded with music, and a little speaker. I think he gave me ***True Romance***. Patricia Arquette as Alabama? Holy s---, she was unreal! I was playing Wichita, so it was a perfect location-based-name kinship. I saw ***Paper Moon*** for the first time, which has become one of my favorite movies. That relationship between Ryan O'Neal and Tatum was kind of a model for the relationship that Abigail [Breslin] and I had because we were basically a family on the run but not necessarily family. And, of course, they're con artists.

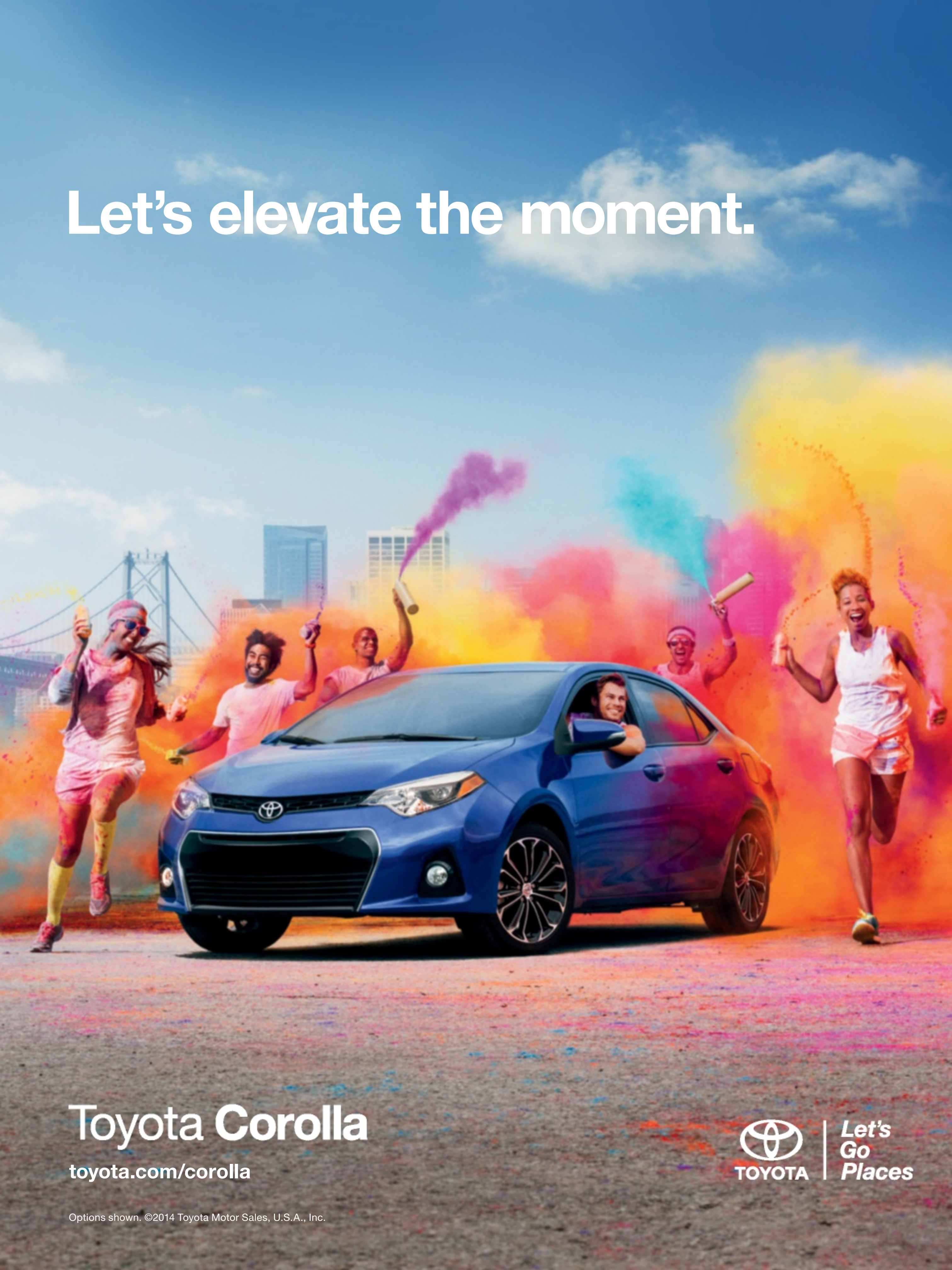
Also, I beat ***Donkey Kong Country*** on Super Nintendo while we were filming. Seriously. I played it constantly as a kid and I never actually beat it, but this time I had the skill set of an adult. I felt pretty good about that.

THE HOUSE BUNNY

2008

I was listening to a lot of music at that time, and I kept suggesting songs to put in the movie like I was the music supervisor. I loved **"Sour Cherry" by the Kills** and **"Timebomb" by Beck**. Beck said no, but my ideas were *clearly* genius.

STONE: SEBASTIAN AGNETTI/13 PHOTO/REDUX; KING: GAB ARCHIVE/REDFERNS/GETTY IMAGES; *THE BACHELOR*: KEVIN FOLEY/ABC



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TECH CHECK

COMING ATTRACTIONS

In the 1950s, theatergoers lined up for then-mind-blowing 3-D tech. Cut to 2015, and we're on the brink of even more scientific breakthroughs that are bringing fresh magic to movie viewing—and luring us off the couch and into the theater. We asked industry tech experts about the latest innovations, and what we can look forward to. The future is now. —**BRYAN LUFKIN**

WHAT'S NEW

▶ IMAX's **laser projectors**—which launched with December's release of *The Hobbit: The Battle of the Five Armies*—double the contrast that current film-based projectors provide, making for whiter whites and blacker blacks. That's crucial in making 3-D feel, well, three-dimensional.

▶ To create the most realistic experience possible, the Dolby Atmos **sound system** treats each individual tone—a gunshot, the drone of a hummingbird—like a separate "object," sending it to the location in the theater where it will sound best, even if you can't see it on screen.

▶ To overrun the Bay Area with 3-D primates in 2014's *Dawn of the Planet of the Apes*, senior visual-effects supervisor Joe Letteri moved **performance-capturing technology**—where actors are covered in nodules to bring animated roles to life—from in front of the greenscreen to the streets.

WHAT'S NEXT

▶ "A **headset that provides secondary visual data** combined with what you're seeing, or that interacts with the screen," predicts Brian Bonnick, chief technology officer at IMAX, calling to mind a sea of Google Glass-wearing viewers. "Consider the movie being common to all of the audience and the headset info specific to a particular viewer." And we used to think talkies were a big deal.

▶ "**3-D without glasses**," Bonnick also forecasts. Sound too good to be true? Maybe not, he says. While the technology is still developing, TV prototypes were shown at the Consumer Electronics Show.

▶ The cameras and equipment needed to create reality-based special effects, such as those seen in *Apes*, are becoming increasingly lighter and more accessible. Meaning? **Motion-capture tech will go mainstream**, Letteri says. "It's allowing us to break down the borders between digital and live-action filmmaking," bringing more ultrarealistic, out-of-this-world creatures to the big screen.

Andy Serkis suited up to film his motion-capture performance in *Apes*

IN MEMORIAM (2002–14)

Big Red

Coca-Cola's Big Red cup, which called the *American Idol* judges' table home for more than a decade, passed away on Dec. 16, when the soft drink giant ended its partnership with Fox's singing competition. The cup was 13 seasons old.

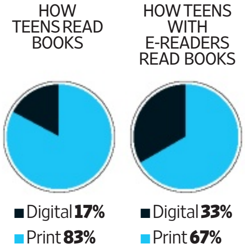
On a series that has experienced much tumult in recent years—viewership has plummeted from a peak 31 million to 13 million, and there's been a revolving door of judges—Big Red was perhaps the most consistent presence, and viewers will likely feel its absence more than that of Randy Jackson, who also moved on from the *American Idol* universe in November.

Fans will cherish memories of Big Red, which regularly caught the tears of Paula Abdul and was thrown at Simon Cowell at least twice. Preceded in *American Idol* death by Jackson, Nicki Minaj, Mariah Carey, Steven Tyler, Cowell, Kara DioGuardi, Ellen DeGeneres, Abdul, Angie Martinez, AT&T, and a three-night-a-week broadcast, it is survived by Ryan Seacrest, Keith Urban, Harry Connick Jr., Jennifer Lopez, and Ford. In lieu of flowers, Fox asks mourners to pay their respects by no longer watching *The Voice*.

POLL

How Do Teens Read?

A recent Nielsen survey suggested teens prefer books to e-readers. We polled 101 young 'uns in Rockefeller Center just to be sure. The results were better than we'd hoped.



MOVIE THEATER: J.R. EYERMAN/THE LIFE PICTURE COLLECTION/GETTY IMAGES; CLOUDS: JOHN W BANAGAN/GETTY IMAGES; CUP: MICHAEL BECKER/FOX

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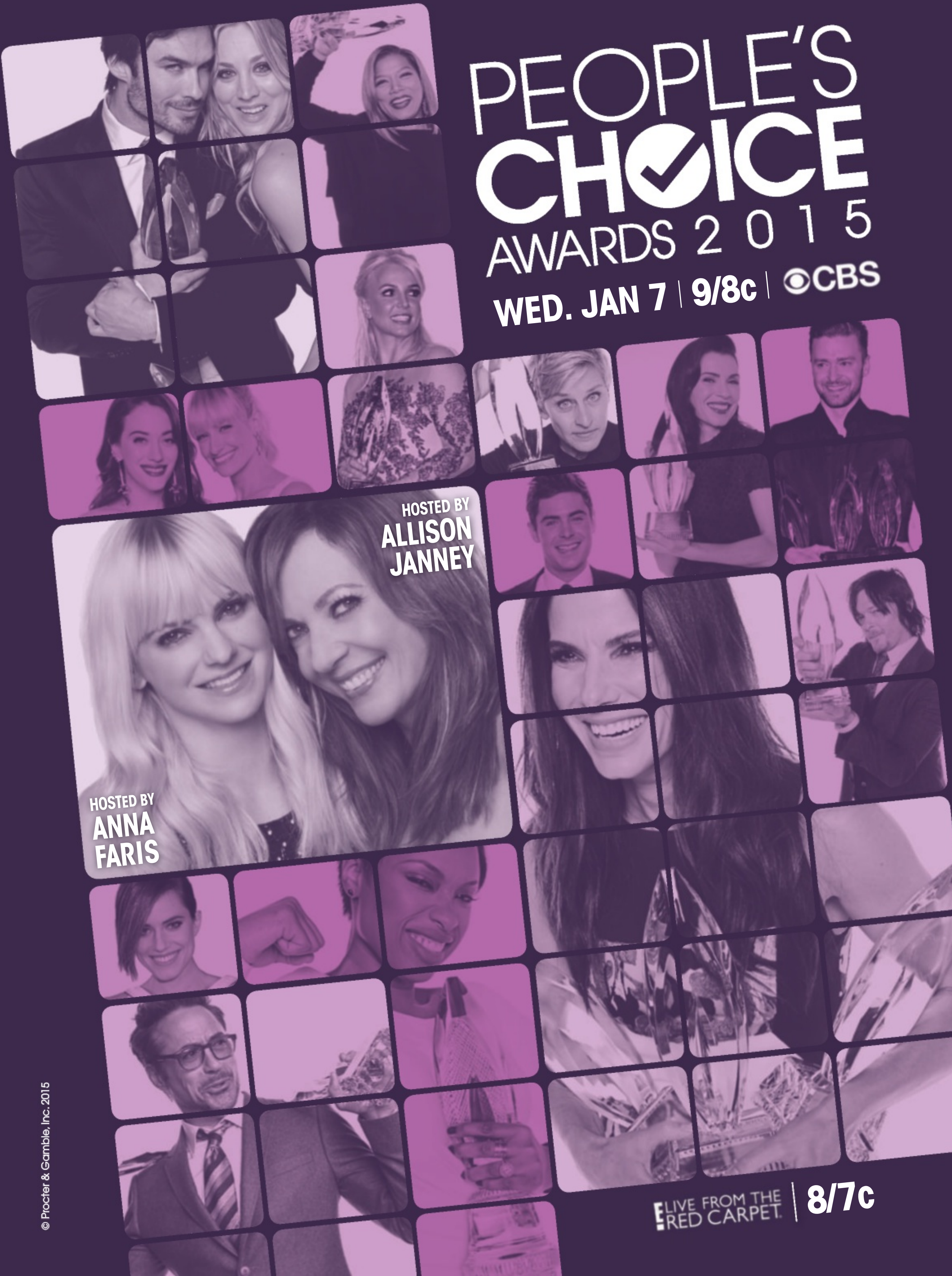

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HOSTED BY
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2015 PRIZE FIGHTER

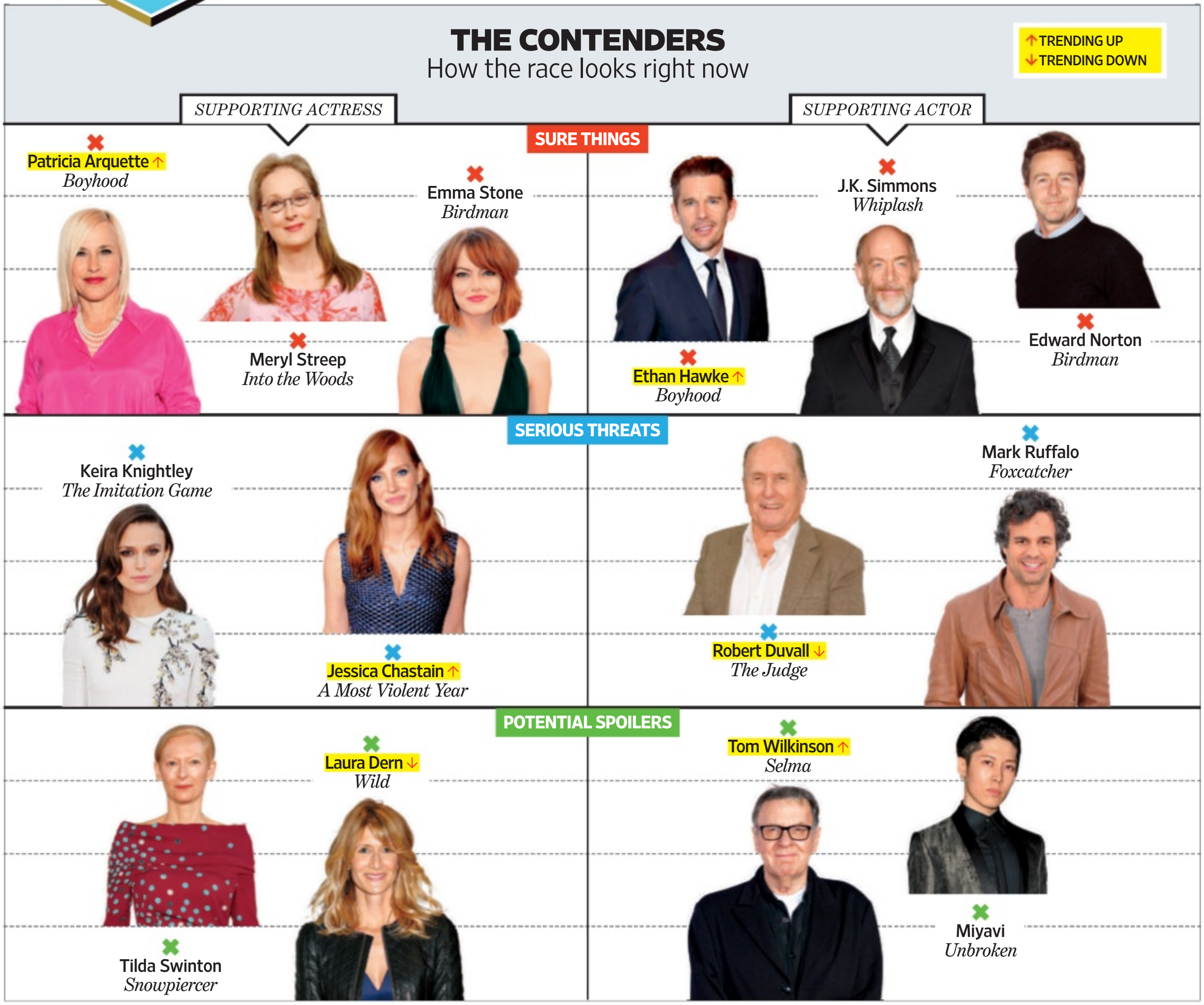
MOST VALUABLE PLAYERS

Two never-nominated veterans lead the Oscar categories for supporting actress and actor.

BY NICOLE SPERLING

THE CONTENDERS

How the race looks right now



↑ TRENDING UP
↓ TRENDING DOWN
SUPPORTING ACTRESS
SUPPORTING ACTOR
SURE THINGS
Patricia Arquette ↑ Boyhood
Meryl Streep Into the Woods
Emma Stone Birdman
Ethan Hawke ↑ Boyhood
J.K. Simmons Whiplash
Edward Norton Birdman
SERIOUS THREATS
Keira Knightley The Imitation Game
Jessica Chastain ↑ A Most Violent Year
Robert Duvall ↓ The Judge
Mark Ruffalo Foxcatcher
POTENTIAL SPOILERS
Tilda Swinton Snowpiercer
Laura Dern ↓ Wild
Tom Wilkinson ↑ Selma
Miyavi Unbroken

PATRICIA ARQUETTE HAS been acting since she was a teenager, while J.K. Simmons has been at it since 1986. Yet despite years of toiling in Hollywood, neither one's film work has ever been recognized by the Academy (even if Arquette should have been nominated for *True Romance* 21 years ago).

This year things are different. Simmons' role as the merciless music professor in *Whiplash* has voters talking—though they aren't talking enough about the daring debut by director Damien Chazelle. And Arquette is part of the rolling tidal wave of *Boyhood*, which is cresting at exactly the right moment. By virtue of its quiet power, her steady, lived-in performance as a divorced mother of two will likely eclipse Meryl Streep's witchy whirlwind in *Into the Woods* and Emma Stone's impressive verbal gymnastics in *Birdman*.

While Stone's costar Edward Norton should give Simmons a run for his money, the wild card in that actor race is Robert Duvall, who could swoop in for a second Oscar for *The Judge*. In fact, with the exception of Duvall and Streep, the supporting categories this year could be packed with veterans who've never taken home the prize. Yet.

FOR MORE **OSCAR PREDICTIONS** FROM NICOLE SPERLING, GO TO *EW.COM/PRIZEFIGHTER*

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Winter TV Preview

Short days, long nights, cold weather: Winter is the perfect excuse to stay in and watch TV. (Like we needed one.) Here's our guide to the crackling comedies (*Parks and Recreation*, *Broad City*), smoldering new dramas (*Empire*, *Marvel's Agent Carter*), and 85 other shows ready to heat up your TV this season.

GLASS
DO NOT BEND
Pawnee
City Council

After seven seasons of small-town hilarity, *Parks and Recreation* is saying goodbye. Is there any way to sum up what we'll miss most about the beloved NBC comedy? Knope.

Parks &

Chris Pratt, Jim O'Heir, Retta, Aziz Ansari, Adam Scott, Amy Poehler, Nick Offerman, and Aubrey Plaza photographed in Leslie Knope's office on Dec. 10, 2014, in Studio City, Calif.

NBC • Jan. 13 • 8PM
Final Season

Rec Packs It Up

BY **DAN SNIERSON** • PHOTOGRAPHS BY **JUSTIN STEPHENS**

JOHNNY KARATE

SO THIS IS WHAT the end of Pawnee looks like. Hugs upon hugs, each longer than the last. Announcement after announcement that another actor has just finished his or her last day of shooting. Amy Poehler sweetly coaching her young sons to say into the camera, “That’s a wrap on *Parks and Recreation*!” Aubrey Plaza filming a scene in zombie makeup. Jim O’Heir sobbing through his final lines as the cast reads the finale script aloud. (Dammit, Jerry! We’re trying to hold it together here!)

And this is what one of the last-ever group scenes of NBC’s *Parks and Rec* looks like. It’s a November morning on the Studio City, Calif., soundstage containing Tom’s Bistro—an actually successful business venture by once-flailing entrepreneur Tom Haverford (Aziz Ansari)—and the actors are in upbeat denial. As the cameras roll, Poehler’s pathologically cheery *Parks* leader Leslie Knope shares bittersweet job news before Mercedes-driving former office manager Donna Meagle (Retta) drops her own bomb. Can anyone lighten the mood? Ultra-literal anchor Perd Hapley (Jay Jackson) appears on the TV hanging above: “Good evening. I come to you tonight with some good news…is *not* a sentence I will be saying right now. Because [SPOILER] has died.”

We can’t tell you which beloved Pawneean has passed away—though it’s not Bucky, impersonator of departed tiny horse Li’l Sebastian—but life will go on. As will the jokes. Chris Pratt, as happy-go-dopey Andy Dwyer, veers off-script and whispers to O’Heir: “Did you kill him?” Declares Adam Scott, a.k.a. nerdy voice of reason Ben Wyatt: “You need to call the police.” Adds Poehler: “We need to dispose

(P. 23) TV, SNOW: GETTY IMAGES (2); LEGS OF TV: © 2/RYAN MCVAY/OCEAN/CORBIS; (PREVIOUS SPREAD) PROPS: JASON MCKNIGHT/EXCLUSIVE ARTISTS

SNEAK PEEK!

(Clockwise from left) Scott and Pratt; Scott and Poehler; Pratt and Plaza; Poehler and Offerman; O'Heir

(THIS SPREAD) SCOTT AND PRATT, SCOTT AND POEHLER, PRATT AND PLAZA: GREG GAYNE/NBC (3); O'HEIR, POEHLER AND OFFERMAN: BEN COHEN/NBC (2)

of his body." "Can I cut it up into a million little pieces?" chimes in Plaza, a.k.a. scowling April Ludgate. "I have sharp blades," responds Nick Offerman as mustachioed survivalist Ron Swanson. Everyone breaks character to reference the cast's running joke about a crazy-salacious version of this wholesome comedy: "Dark *Parks*!"

Things, of course, were about to get really dark on the *Parks* set. A few weeks later, the lights on the soundstage were switched off and workers began to tear down Pawnee City Hall. It's the ultimate government shutdown: After charming fans and critics for six seasons, this ragtag collection of civil service employees is calling it quits after season 7. No more three-ring binders brimming with plans, quadruple-bypass meat celebrations, world-saving by a windbreaker-wearing FBI superagent, or jokes involving de Tocqueville. *Parks and Recreation*'s final 13 episodes begin airing Tuesday, Jan. 13, at 8 p.m., the show's seventh time-slot move on NBC's schedule. Treat yo'-self to saying goodbye while you can; the network is churning through (or "eventizing") back-to-back episodes each week before Feb. 24's two-part finale.

What scene do you wish you could have filmed?

Amy Poehler
(Leslie Knope)

"It would have been cool to do some kind of *Bourne Identity* scene where Leslie just out of nowhere sneaks up behind some guy and breaks his neck and it's never explained."

Among the 2015 class of departing shows, *Parks* won't be the one that sparks countless essays on authenticity (*Mad Men*) or rings up big ratings (*Two and a Half Men*). But the tale of this Midwest-modest underdog-gone-good is still worth revisiting. An early version of its 2009 pilot tested weakly. It was dismissed as a knockoff of *The Office*. (The mockumentary series was created by two *Office* producers, Michael Schur and Greg Daniels, with Schur later assuming primary command.) And it never quite measured up in the Nielsens—last season's episodes averaged 3.8 million viewers—often just a notch above cancellation.

But *Parks* dug itself out of that pit, found its own jaunty, homespun rhythm, and grew into one of the sharpest and warmest comedies in years. It birthed two of TV's most indelible characters, Poehler's dare-to-dream liberal Knope and Offerman's keep-your-dreams-between-you-and-your-pillow libertarian Swanson; their ideal-clashing friendship served as the show's bread and butter—or, rather, steak and waffles. It has expanded Pawnee into a richly detailed folksy-weirdo universe almost as colorful as *The Simpsons*'

Springfield. Perhaps most impressive, in an age of jaded, everything-in-quotes comedy, *Parks* chose optimism over irony, espoused unsexy virtues like community and hard work, and wasn't afraid to double down on heart.

Now all these bureaucrats have left to do is secure their comedy legacy. And Poehler knows just the right small-town Indiana analogy to invoke as the clock runs down: "We're like *Hoosiers*, in that we stuck to our fundamentals, we put our head down and played our game. We didn't get distracted by the noise. We had a team filled with clutch players that everybody underestimated.... And Michael Schur is the Gene Hackman of television. At least that's how he introduced himself to me when we first met."

All right, coach, what's the plan for the last play?

"We decided, 'Well, screw it—go big or go home,'" says Schur. "And we're going home, so go big anyway."

THE BIG JOURNEY home began early last season, as Schur and Poehler decided that the show was nearing the end of its natural life cycle. Season 7 seemed like a logical end point in Leslie's curveball-heavy story. "Leslie [was taking] a job in the season 6 finale working at the National Park Service, and it felt like 'How many more jobs can she have? How many changes can there be in her life?'" he explains, adding, "Our only hesitation was 'But we won't get to hang out all the time!' That was the beginning and end of the argument *not* to end the show at season 7." But in case NBC wanted to wrap it up sooner, Schur did something he'd done four (four!) times before: map out a season finale that doubled as the series finale. (Cancellation fears prompted him and the writers to script one in season 3, another in season 4, and two more in season 5, for the 14th and 22nd episodes.) Fortunately, plan B wasn't necessary; when Schur & Co. pitched a season 7 sign-off to NBC, the network was on board. "It was a 30-second conversation," he recalls. "We felt very lucky."

Instead of scrapping the season 6 finale, the writers removed the closure from it and goosed it with a time-warping cliff-hanger that jumped ahead three years. In the season's final moments, audiences saw Leslie as a harried mother-of-triplets running a National Parks regional office that's been relocated to Pawnee City Hall and firing bumbling employee Ed (surprise guest Jon Hamm). "It not only allowed us to skip common tropes in late-season sitcoms like new babies or new jobs," says Schur, "everywhere we looked, it gave us possibilities to drop in interesting things for the characters." The time skip wowed Plaza ("It's a baller move"), reinvigorated Ansari ("We need that B12 shot in the butt"), intimidated Poehler ("I was kinda scared at first"), and pleased Scott ("*Battlestar Galactica* had done something similar and I love *Battlestar Galactica*, so I was all for it").

Audiences will spend the premiere adjusting to the flurry of changes. The action resumes in City Hall's elevator, with Ben and Leslie heading to a high-stakes meeting. "There's an opportunity for Leslie to make a big impact in Pawnee, and she has to fight to get it, and everybody comes in and helps her in various ways," says Poehler. "It's local-government Avengers. It's like the Avengers if the Avengers did more walking than running." The three-year leap generates drama on the personal front, too: "One of Leslie's old friends is no longer a friend," hints Schur, "and in fact, she would consider [that person] to be an enemy."

Life in Pawnee looks different as well. Gryzzl—the super-chill technology company run by Mike Bean (Blake Anderson), whom Ben persuaded to give Pawnee free Wi-Fi—is using the city to beta test its drones, phones, and tablets. "Our special-effects budget has gone up 15,000 percent, from $1 to $15,000," notes Schur. (The future brings other revelations: The *Bourne* franchise has been rebooted with a highly unlikely person, and Morgan Freeman is feuding with Shailene Woodley.) There are also some new faces, including Leslie's weary nanny Roz (Rachel Dratch) and Gryzzl's

Chris Pratt
(Andy Dwyer)

"I always pictured Andy running [for office] against Leslie and doing well by simply sticking to talking points, none of which he fully understands or believes in."

• • •

Aziz Ansari
(Tom Haverford)

"Maybe an episode about Tom getting a motorcycle, and he just thinks he's so cool, and then he immediately gets hurt."

• • •

Retta
(Donna Meagle)

"Where I get to make out with Chris Pratt. I thought they'd do it as a dream sequence or something. But I wanted there to be a point where Donna made out with Andy Dwyer and Andy was like, 'Damn, girl—now I get it!'"

• • •

Nick Offerman
(Ron Swanson)

"Ron in an old-timey boxing ring, fighting a local bruiser. It would be kind of an Ivan Drago, perhaps from Eagleton."

> **"We're really making this ending tantric. Slowing it down, enjoying every thrust, breathing deeply, looking into our lover's eyes."**
>
> CHRIS PRATT

STYLING: SEAN KNIGHT/JEDROOT; PROPS: JASON MCKNIGHT/EXCLUSIVE ARTISTS; OFFERMAN'S SHIRT: JOHN VARVATOS; SCOTT'S SHIRT: AMERICAN APPAREL; PRATT'S T-SHIRT: RAG & BONE; SHIRT: JOHN VARVATOS; POEHLER'S SWEATER: TSE; ANSARI'S SHIRT: STEVEN ALAN; PLAZA'S SHIRT: 3.1 PHILLIP LIM

vice president of cool new shizz (the Lonely Island's Jorma Taccone), and familiar ones, such as douchey hanger-on Jean-Ralphio (Ben Schwartz), man-child Bobby Newport (Paul Rudd), Ed (Hamm, in another cameo), and doomsday cult the Reasonablists. Don't worry, Ann Arbor émigrés Chris (Rob Lowe) and Ann (Rashida Jones) also pop in. "When they show up," says Schur, "it's one of about 50 huge surprises that happen in that episode."

Another installment will bring Leslie, Ben, and April to D.C., while a different one sends Tom and Andy to Chicago, where Tom tracks down ex-girlfriend Lucy (Natalie Morales). Plus: Ron faces a "personal crisis with what to do with himself," says Offerman; April has to deal with a younger version of herself at work; Ben drunkenly destroys a dance floor; Andy/Johnny Karate gets a kick-ass TV show; Jerry/Garry/Larry/Terry eagerly becomes a notary; Donna's relationship with Joe (Keegan-Michael Key) heats up; and Craig (recurring guest Billy Eichner) learns a new rage-control technique. "By the time the series finale is over, the characters will have gone through as much upheaval and change in one season as in the previous six seasons," says Schur. "Everyone's lives are up in the air."

THERE IS ONE last cleanup project on *Parks*, and Poehler has been tackling it one pile at a time. "I'm going through stuff," she says, studying the mess of memories in her trailer, "and starting to…say goodbye." There's a newspaper article trumpeting her post-*SNL* transition ("From Hillary to *Parks* Bureaucrat"). Nearby are a book given to her by returning guest Kathryn Hahn titled *Power Dressing: First Ladies, Women Politicians & Fashion*, a Pawnee beer cooler, and a roll of Eagleton toilet paper. ("We like to wipe our ass with the Eagleton seal," she says, winking at the rivalry with Pawnee's bankrupt upscale neighbor.) Asked how she's approaching the end, she says, "Nick and Schur and I know a little more about how rare this experience is, how lucky we are. Nick's a real big softy. Schur and I are just kind of pretending it's not ending."

It's clear that everyone is relishing these last morsels of togetherness. "We're really making this ending tantric," chuckles Pratt during the finale shoot. "Slowing it down, enjoying every thrust, breathing deeply, looking into our lover's eyes…" There've been group dinners at people's houses and the usual dance parties on set. "Everyone is so funny, it's too much," says Plaza. "I'm so spoiled. Anywhere else I go I'm like,

+ *Want to catch up before the final season? Watch the cast of* Parks and Rec *explain their show in 30 seconds at* **ew.com/parksandrecvideo**

Retta, Poehler, Scott, Plaza, Pratt, and Offerman

'Where's all the funny people?' because I'm just surrounded by too much... I can't take it. I'm going to kill myself when it's over."

Offerman is already mourning it, even crying a bit. (So much for only "at funerals and the Grand Canyon.") Reading the finale script, "I kept it pretty quiet, and Megan [Mullally, his real-life wife and onscreen ex-wife Tammy 2] came in from the other room and said, 'Are you okay?'" he recalls. "I played it off pretty well and said, 'Yeah, yeah...the script is really good.' She went back in the other room and I had a great purging, racking series of sobs."

The last episode—written by Schur and Poehler—is a teary-eyed, full-hearted feast, according to the cast. "You wouldn't think that a show like this would have a quote-unquote epic finale," says Ansari, "but that's what it is. It's an epic episode of *Parks*." Explains Poehler: "We always wrote these big endings because we were like, 'Well, this may be our last season.' And because we wrote these big endings, we were constantly forced to change. And because we were forced to change, the characters were complex and funny. So the finale is a celebration of not being afraid of what's next.... And then I'm going to spend the next 10 years slowly dismantling the public persona of me as Leslie Knope and just doing really out-there, avant-garde, dangerous sexual projects."

Indeed, opportunity has been increasingly knocking outside of this small town. When *Parks* launched, Poehler was its lone shiny star; six years later, Ansari is packing Madison Square Garden with stand-up concerts, Scott has four upcoming movies, Plaza is an indie-comedy darling, Offerman is his own handcrafted, stone-faced brand, and Pratt has become a swashbuckling movie star (see: *Guardians of the Galaxy* and *Jurassic World*). "I would have done this show for more years, but the cast is busy, they're getting pulled in directions, because they're so good," says Poehler. "It's a lot to commit to the show, and people have a million other things they're working on. Me and Nick always joke, 'Could maybe Leslie and Ron just hang out in the office together?'"

Here at City Hall on the final day of filming, Leslie and Ron are just hanging out...with everybody else. Founding father Greg Daniels watches from the wings. Misty crew members sign Pawnee High yearbooks. The full cast is in the parks-department bullpen shooting the final group scene (though it won't air as the last one), and jokes are being deployed to stop up any tears. Getting ready for the next take, Scott asks Schur, "Want me to blast one down the barrel?" a reference to his signature look-to-camera move. "I'm not going to miss Adam," Poehler deadpans. As she and Retta settle into a hug (that's in the script) they sing, "Memories..." (that's not).

The poignant, goofy, it-all-comes-full-circle scene is shot without incident (well, Pratt did send off Andy with an unscripted on-camera desk-dumping), Schur calls "Cut!" for the last time, and the celebration begins. Poehler keeps exclaiming, "Whewwwww!" as if 125 episodes of emotion are draining out of her. A weepy Plaza is comforted by a kneeling Pratt on her trailer steps. Minutes later, she quips meekly: "So, now what happens?"

Everyone crowds back on set to watch Offerman and Poehler shoot a pickup moment for a different episode. Then they party some more. Later that night, when the hubbub dies down, Offerman wanders down to City Hall and sits alone in the dark on a bench. As for Poehler, her final task was to record a voice-over line for an episode about a presidential landmark. By chance, the last thing she uttered as Leslie Knope was "What great historical moments took place within these hallowed halls?" *Parks* fans bore witness to some pretty good ones over the past six seasons. Time to find out what the future holds. ■

Adam Scott
(Ben Wyatt)

"I thought it'd be fun to have an ex-girlfriend come visit. I pitched it to Mike [Schur], but I stupidly pitched that she had control over me. He was like, 'That's nice, but it hews a little close to Ron and Tammy....' And I was like, 'Oh, yeah. It's Ron and Tammy.'"

• • •

Aubrey Plaza
(April Ludgate)

"Because I'm half Puerto Rican, I've always envisioned there could've been a really funny party scene with all of my Puerto Rican relatives being crazy.... The weird, surprising thing would be that April loves it."

• • •

Jim O'Heir
(Jerry Gergich)

"Jerry with his family on vacation. God knows what ridiculousness goes on, what little rituals they have. The Gergiches would love a good water park, maybe a thimble museum."

CHRIS HASTON/NBC

FUN FACT Ilana Glazer's actual brother Elliott, a comedy writer, will play her brother on the show in season 2

Ilana Glazer and Abbi Jacobson

ALI GOLDSTEIN/COMEDY CENTRAL

A Day in Broad City

COMEDY CENTRAL
Jan. 14
10:30PM
Returning Comedy

●●● **ABBI AND ILANA HAVE** lost their cell phones. Well, not really—they've purposely ditched them somewhere in Brooklyn's Prospect Park after a misguided technological epiphany. But the girls' Rollerblading quest through the park to locate their devices has exactly the kinds of plot elements that some might call classic *Broad City*: smartphones, Brooklyn, and two bumbling millennials trying to conquer their 20s in the city.

When it officially graduated from the Web to Comedy Central in January 2014, Abbi Jacobson and Ilana Glazer's show became an overnight hit with both critics and the Tumblr crowd—who all have

Photos From the Set

BY ABBI JACOBSON & ILANA GLAZER

"Whenever there's a fantasy sequence, I have my fantasy hair," says Glazer, who played around with wigs, props, and people (like costumer Lucy Cobbs) on the Brooklyn set.

While Glazer's dreams involve big hair, Jacobson's fantasy is all about jamming out. How does she rate her rock skills? "I thought I was good!" she says, adding, "Ilana is a lot better than me."

PHOTOGRAPHS BY ILANA GLAZER AND ABBI JACOBSON (5)

high hopes for the fast-tracked second season. "There's this pressure that because people liked the first season we've got to elevate it now," says Jacobson, 30, co-creator, star, and—as of season 2—co-showrunner with her partner in success, Glazer. "It's funnier, it's smarter, more hysterical, and more fun," says Glazer, 26. "But we also just wanted to do more of what we did last year."

The triumph of the first season has afforded the girls a few changes this time around. They're now in control of their own writers' room, which they've filled with card-carrying New Yorkers ("You have to have lived in New York—it's just too hard otherwise," reasons Jacobson) and real-life friends ("We play exaggerated versions of ourselves, and since the schedule is so fast, it jumps us up so much further ahead if they already know us"). The show's budget has increased only slightly, but the bump is enough to let Jacobson and Glazer visit new locations for tales of New York horror, such as an upcoming bottle episode that takes place entirely on a booze cruise.

Even the guest-star requests have gotten more ambitious. "Last year, even though we went after our true motherf---ing heroes, it still felt like family because it was all comedians," explains Glazer. "This year we went further out with people you wouldn't expect to be on our show." Among the chosen few: Seth Rogen as Abbi's love interest and Kelly Ripa as herself.

If it sounds like Glazer and Jacobson are eager to expand *Broad City*'s world, that's because they've been waiting for the chance. When executive producer Amy Poehler offered to help adapt the duo's 2009 Web series into a bigger-screen comedy, the show had to reintroduce its characters and retread some of the plot points that Jacobson

Jacobson jokes with members of the crew, whom she and Glazer call their second family. "With that kind of schedule, you need a crew who are fun and passionate, and I feel like we found people who are really putting themselves into it," says Jacobson.

> "We'll think of an idea, then say, 'Damn, that's a "Sex and the City" episode.' "
>
> ABBI JACOBSON

and Glazer had created online. In season 2, there's nowhere to go but forward. Glazer helpfully provides a metaphor for the show's development: "If the first year was horizontal growth, planting seeds like Johnny Appleseed, this season is growing the roots into the ground. And season 3 will be the greens, which are important to the show, as you know." (Glazer jokes that season 5 will be the show's "slash-and-burn" phase.)

The pair promise that they've got an endless supply of stories to tell from their own experiences—as long as that other series about brassy New York City broads hasn't already told them. "We'll sit there in the writers' room and think of an idea, then say, 'Damn, that's a *Sex and the City* episode,' " says Jacobson. "But there's a whole technology shift that we reflect." Case in point: Abbi and Ilana Rollerblading through Prospect Park looking for their cell phones. "A whole episode is about the fact that we're addicted [to our phones], which would never have been a thing on *Sex and the City*," says Glazer. "Although Miranda did have a TiVo obsession."

—MARC SNETIKER

The Secret to Looking *Younger*

TV LAND • March 31 • 10PM
New Comedy

Sutton Foster

Younger stars Broadway vet Sutton Foster as Liza, a 40-year-old single mom who jump-starts her stalled media career after a makeover that lets her pass as a twentysomething. "There's a huge generation gap between those in their 40s and those in their 20s," explains creator Darren Star. "A technological revolution happened between these generations. This story exploits that." And Liza's millennial makeover involves more than swapping a spatula for Snapchat, as she dips into the dating pool and navigates office politics at her new publishing job. Star and the show's costume consultant Patricia Field (both of *Sex and the City*) detail the head-to-toe look that helps Foster appear remarkably, well, younger. —NINA TERRERO

CASTING

It helps that Foster has the right natural features, says Field: "She has a wide-eyed look that contributes to this organic younger feeling that she was able to pull off." Adds Star, "Casting is everything. *Sex and the City* is not *Sex and the City* without Sarah Jessica Parker, and I don't think *Younger* is *Younger* without Sutton Foster. She brings the audience on this journey in a really believable way."

HAIR/MAKEUP

Fussy updos are nixed in favor of loose locks. "Seeing her hair curly as opposed to being pushed back sells the younger look," Field explains. Meanwhile, lightly applied makeup helps convey "a youthful, naive kind of innocence," says Star.

WARDROBE

Plaid shirts are a staple for Foster's character, whose style Field describes as "hipster normcore." On her own with a teen to support, Liza doesn't have spare cash to spend on couture. "Liza's look is supposed to be affordable and casual," says Field, who shopped for her leading lady at vintage stores and mass retailers like H&M and Topshop.

ACCESSORIES

To source Liza's contemporary style, Field kept tabs on top-selling items in her eponymous downtown Manhattan store. "When I'm selling 20 beanies a day, I know the kids are wearing beanies."

The New Faces Of *Downton Abbey*

PBS • Jan. 4 • 9PM
Returning Drama

In advance of season 5, creator and exec producer Julian Fellowes introduces the new characters of *Masterpiece*'s upstairs-downstairs drama. —C. MOLLY SMITH

RICHARD E. GRANT

AS *SIMON BRICKER*

Grant joins the show as an art expert who visits the estate to assess a painting owned by the Granthams. The actor already knew some of his new co-workers: Grant costarred with Maggie Smith (Countess Violet) in 2001's *Gosford Park*, also written by Fellowes. "The *Downton* mixture of drama and comedy—he pitches that so expertly," Fellowes says. Beyond the painting, Grant strikes up a flirtation with Cora (Elizabeth McGovern), which isn't likely to please Robert (Hugh Bonneville).

ANNA CHANCELLOR

AS *LADY ANSTRUTHER*

The widowed Lady Anstruther has previously been mentioned on the show by her former footman, Jimmy (Ed Speleers), with whom she'll reconnect. (To give you an idea of their relationship, she refers to him as "a very naughty boy" in the show's season 5 trailer.) Fellowes describes Chancellor's turn at the estate as "partly comedic and quite touching."

RADE SHERBEDGIA

AS *PRINCE KURAGIN*

An old friend of the Dowager Countess—he "featured in Violet's past," Fellowes teases—the prince is a Russian refugee who flees the Bolshevik Revolution and lands in England. "When you're casting someone who is going to play quite a principal role opposite Maggie, you do need a real heavyweight," Fellowes explains. "He's got an extraordinary kind of poignant quality."

YOUNGER: COURTESY OF TV LAND; *DOWNTON ABBEY*: NICK BRIGGS/CARNIVAL FILM AND TELEVISION LIMITED 2014 FOR *MASTERPIECE* (4)

The Royals Report

E!
March 15 • 10PM
New Drama

DOSSIER

All hail Queen Elizabeth! (Hurley, that is.) The 49-year-old actress will wear the crown as Her Royal Highness Helena on E!'s first scripted series, *The Royals*. This sudsy send-up follows the intrigues of a fictional modern monarchy: Helena's stoic husband, King Simon (Vincent Regan), wild-child daughter Princess Eleanor (Alexandra Park), and playboy son Prince Liam (William Moseley)—who just so happens to be dating a member of the help. As part of Hurley's TV coronation, we (politely) asked her to fill out this queenly questionnaire. —AMY WILKINSON

NAME Elizabeth Hurley

SHOW The Royals **ROLE** Helena **NETWORK** E!

AMERICA HASN'T BEEN UNDER MONARCHICAL RULE SINCE 1783—PLEASE MAKE THE CASE FOR WHY WE SHOULD WATCH *THE ROYALS*.

I'm sure most Americans would adore to have their own royal family, so how amazing for America to now have their very own substitute E! version of one. You get the glamour, the pomp, and the scandal without having to cough up for a Civil List [the monarchy's expenses]. Win-win all around.

WHICH FIVE WORDS WOULD YOU USE TO DESCRIBE YOUR CHARACTER, QUEEN HELENA?

HM Queen Helena is intelligent, brave, glamorous, manipulative, and dangerous.

ACCORDING TO IMDB, YOU HAVEN'T WATCHED TV SINCE 1979. TRUE?

I'm very dim when it comes to operating TV sets but recently came, six years late, to the 'Breaking Bad' party. I was enthralled and hardly left the house until I'd finished it. I thought it was staggeringly good.

HAVE YOU EVER MET ENGLAND'S OTHER FAMOUS ELIZABETH, QUEEN ELIZABETH?

Sadly, I have not met HM Queen Elizabeth, but I have met HRH Prince Charles and am his greatest fan. I have long considered him the best-dressed man in England.

PICK ONE: A TIARA OR A FASCINATOR.

I have worn many tiaras and fascinators, and they all hurt. By the end of the event, I'm invariably ready to hurl the offending bit of headgear to the floor in a rage.

WHICH ITEM WOULD YOU MOST WANT TO STEAL FROM HELENA?

I had my eye on many of the gargantuan white diamonds sported by HM, but sadly, so did the security guards.

WHO HAS THE MORE ENVIABLE CLOSET: QUEEN HELENA OR KATE MIDDLETON?

Queen Helena has a fabulous closet. Unlike the real royals, she's not obliged to exclusively wear British designers, so she has more choice. Queen Helena favors the Italians and shimmies around in Versace, Cavalli, and Dolce & Gabbana. She does, however, also treat herself to Brit designers Alexander McQueen and Jenny Packham.

JOAN COLLINS PLAYS YOUR MOTHER ON *THE ROYALS*. TELL US ONE THING WE SHOULD KNOW ABOUT HER.

Joan Collins has magnificent legs.

HURLEY: FRANK W. OCKENFELS 3/E! ENTERTAINMENT; *THE ROYALS*: PAUL BLUNDELL/E! ENTERTAINMENT

Keri Russell and Matthew Rhys

A History Lesson From *The Americans*

FX • Jan. 28 • 10PM
Returning Drama

With the FX spy drama heading further into the 1980s for season 3, exec producers Joel Fields and Joe Weisberg tease the historical reference points superspy couple Elizabeth (Keri Russell) and Philip (Matthew Rhys) will encounter as they face the very real possibility of their daughter joining the cause.

A NEW SOVIET LEADER
The drama picks up in November 1982 with a very important historical incident. "Leonid Brezhnev drops dead and he is replaced by Yuri Andropov, who had been a former head of the KGB," Weisberg says. "Philip and Elizabeth see a former leader of their organization as the leader of the nation."

M*A*S*H
The hit show, which drew a record 106 million viewers for its '83 finale, will make a brief appearance, as will *Fantasy Island* and *The Jeffersons*. Fields says the show will also feature a commercial for Jell-O and likely Chrysler cars.

THE SELF-HELP MOVEMENT
It sounds like the mysterious suitor whom Stan's (Noah Emmerich) wife, Sandra (Susan Misner), met in EST may play a larger role this season, as the premiere is titled "EST Men." Erhard Seminars Training "was a big movement at that time," Fields says. "We'll see how it impacts some of the lives of our characters and also how it impacts society."

CELL PHONES
"We are going to see a real live, early first-edition mobile phone," Weisberg says. "It's almost as big as a briefcase."

JAZZERCISE!
"We certainly hope to have one of our characters do Jazzercise," Fields says. Can we make a plea for Philip?

NEWS HEADLINES
The Boland amendment restricting U.S. assistance to the contras will pass "due, in small part, to the secret work that Philip and Elizabeth did last season with Lucia," Fields says, referencing the Sandinista agent. The war in Afghanistan will also ramp up. "Philip and Elizabeth have their own priorities and mission behind enemy lines to help support their troops in Afghanistan," he says. And South African apartheid will become a hot-button issue. "There was a real division in the world about whether the apartheid regime should be constructively engaged and supported or whether they should be isolated and overthrown," Fields says. It's safe to say that Philip and Elizabeth will be fighting wars on all fronts.
—NATALIE ABRAMS

THE AMERICANS: CRAIG BLANKENHORN/FX; *EMPIRE*: FOX

FOX
Jan. 7 • 9PM
New Drama

Building A Musical Em

Terrence Howard and Taraji P. Henson

pire

WILLIAM SHAKESPEARE. Sean “Puffy” Combs. Alexis Carrington. This pop culture threesome doesn’t usually come up in conversation—unless you’re talking to the creators of Fox’s new drama *Empire*. While driving around L.A., writer Danny Strong heard a story about Combs on the radio and instantly began brainstorming a movie about a hip-hop mogul and his family. “The whole idea just flooded through my head: I’d do it like *King Lear* or *The Lion in Winter*,” says Strong. “Make the main

FUN FACT ***Empire* will occasionally feature cameos from musicians playing themselves. First up: Gladys Knight!**

character like a dying king, and he's got three sons. Then my next thought was 'I think I need to call Lee Daniels.'" Strong had just worked with the director on 2013's *The Butler*; Daniels loved the concept but wanted one major change. "I said, 'I miss *Dynasty* and I would love to see a black *Dynasty*,'" Daniels recalls of the Joan Collins-led prime-time soap. "And off we went!"

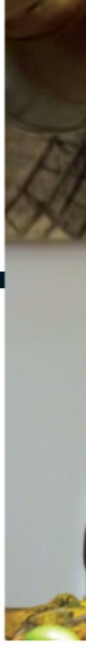
But *Empire* is more than just big hair, sequined gowns, and catfights—it's one of the most ambitious new dramas of 2015. In the first episode, Lucious Lyon (Oscar nominee Terrence Howard), a rapper-turned-music mogul, is diagnosed with ALS and given three years to live. He must choose one of his three sons—hardworking Andre (Trai Byers), artistic Jamal (Jussie Smollett), or immature Hakeem (Bryshere Gray)—to take over the family business. But Lucious also has to deal with the return of his live-wire ex-wife, Cookie (Oscar nominee Taraji P. Henson), who is getting out of prison after 17 years and wants half the company.

The series is also an exploration of the music industry, which means it boasts posh locations, insider industry gossip, and more animal print than the San Diego Zoo. Plus, it addresses social issues such as drug abuse and homophobia. Oh, and did we mention it's a musical? Sprinkled throughout each of the episodes are original songs produced by hitmaker Timbaland and performed by the show's cast. This is no small endeavor—and it's one that other networks have spectacularly failed at delivering. (See: *Smash*.) "It's terrifying," Daniels says of his first foray into television. "The pace is incredible. It's a completely different world I knew nothing of, and it's terrifying but exhilarating."

Part of the excitement comes from the feeling that this series is a bold step forward for the network. "It's a nighttime drama about an African-American family and about African-American culture that largely hasn't been portrayed on television before," says executive producer and showrunner Ilene Chaiken (*The L Word*). But this also brings a certain level of scrutiny for *Empire*. "Knowing Fox, a company that's not known for producing black-centered programming, has put $50 to $60 million into this idea and into this world, there's huge pressure on that," says Howard. But, he adds, "a diamond is just a piece of coal that does well under pressure."

EVERY KINGDOM NEEDS RULERS, and Fox execs knew that they'd need heavyweights to lead *Empire* to victory. But when they initially reached out to Henson, who was nominated for an Oscar for 2008's *The Curious Case of Benjamin Button*, she immediately said no. Henson had wrapped up two seasons of *Person of Interest* in 2013, and told her business team that she was done with TV. Then her manager passed along the script for *Empire*. "Cookie scares the hell outta me, which I like," says the actress, 44. "I was like, 'The NAACP is going to hate me! I won't be vetted to come back to the White House!' So that's how I knew I had to do it!" In Henson's hands, Cookie becomes a hot-blooded mother lion in Louboutins, sure to be the show's most quoted character. For the role of her ex-husband, Lucious, producers had been looking at stars such as Wesley Snipes. But Henson had other ideas. During a Skype call, she issued an ultimatum: Cast her *Hustle & Flow* costar Howard, or she would walk away from Cookie (and that's before she even officially got the role). "We have a trust level," explains Henson about her relationship with Howard. "We have an amazing chemistry. I just knew the level we could take these two characters to." For his part, Howard, 45, liked "the idea of being able to play the modern-day Fred Sanford turned rich and mixed with Archie Bunker." Plus, he admits that working with Henson raises his own acting game. "Taraji thinks she's a better actor than me, so it's a straight-up war," he says, laughing. "Taraji refuses to be outdone. The competition is extremely hot."

Once the leading roles were squared away, Daniels needed to bring in someone to handle the musical elements. Since his taste runs more toward oldies ("I'm stuck in the world of Diana Ross



(From left) Howard and Bryshere Gray; Lee Daniels, Jussie Smollett, and Henson on set

CHUCK HODES/FOX

and Donna Summer," he says), the director turned to some trusted advisers: his kids. They told him he had to go with Timbaland. "So I called Tim up and I said, 'Tim, I need you,'" says Daniels. "And he said, 'Let's rock and roll.' We sat down, and the next day he gave me some music just based on the premise."

While *Empire* is a musical, it's rooted in reality. You won't see characters just bursting into song when the mood strikes, the way they do on Fox's last musical hit, *Glee*. Instead, viewers should expect more organic performances, similar to the country numbers on ABC's *Nashville*. Chaiken and her writers give Timbaland an idea of where the plots are headed, and he helps craft songs that fit the themes. Columbia Records plans to release music from *Empire* each week on iTunes, the same strategy it employed with *Glee*. That show has racked up more than 64 million downloads in five years, a huge ancillary revenue stream for both the network and the label.

Empire is also set to tackle social issues. One major plotline this season centers on homophobia, particularly in the hip-hop community. Of the three sons, wildly talented middle child Jamal is gay. Lucious refuses to accept Jamal, while Cookie is determined to prove that an out gay black man can not only be a star but also run the empire. Daniels hopes that the story, loosely based on his own childhood with a homophobic father, will get people talking about a subject that is often taboo in African-American culture. "I know the impact it's going to have in the community," he says. "But doing it is a very scary thing because it's talking about things that personally happened to you."

At its core, though, the show is a soapy family drama. "The central story is the competition amongst the brothers," says Chaiken. "Which one is going to emerge as the heir to the throne, and what's going to happen to them along the way?" And at the same time, Cookie will attempt to build her own roster of artists, including one played by Courtney Love. "She used to be a huge, big star who made all this money for the label, and then she got into drugs and she fell off," reveals Henson. "Cookie is going to try and revamp her career. [Love] is going to blow you away."

"Go big or go home" could easily be the motto of *Empire*, but Daniels knows that he's got some pretty over-the-top competition on TV. "I'm addicted to them damn Housewives," he admits. "I had to do something to trump those bitches. It's time for cinema to come to TV again! I gotta bring them down." Alexis Carrington couldn't have said it better. —TIM STACK

EMPIRE: CHUCK HODES/FOX; *BETTER CALL SAUL*: URSULA COYOTE/AMC

BETTER CALL SAUL MAKES A BREAK FOR IT

AMC • Feb. 8 • 10PM
New Drama

IT'S BEEN 15 MONTHS since we last saw *Breaking Bad*. (Or 15 hours if you're one of *those* fans.) And while the meth drama isn't coming back, some of its spirit—and characters—will live on with *Better Call Saul*. Created by *Bad* producers Vince Gilligan and Peter Gould, the 2002-set spin-off follows Bob Odenkirk's oily lawyer Saul Goodman—real name: Jimmy McGill—well before he advised Walter White. He'll be partnered with faces familiar (fixer Mike, played by Jonathan Banks) and new (Michael McKean is Jimmy's older brother, Chuck). "It's a show about transformation, only Vince and Peter have set themselves a bigger challenge: How do we get a guy to become Saul Goodman, but everybody's already [seen] who he becomes, so we can't change that to suit our story?" says Odenkirk. One piece they've figured out: *Saul* won't be so silly. "When we started, we assumed the show would be an out-and-out comedy—with Bob Odenkirk in the lead, you know it's going to be funny—but the deeper we got, the darker and more complex the show became," explains Gould. "The tone zigzags in surprising ways. There are episodes that are dark as night, but also episodes that have me laughing every time I see them—and I've seen them a lot." And in five short weeks, so will you.
—DAN SNIERSON

Bob Odenkirk

Ellie Kemper and Jane Krakowski; (below) Tina Fey and Robert Carlock

Tina Fey & Robert Carlock on Unbreakable Kimmy Schmidt

Still missing *30 Rock*? Quit your blerging—Tina Fey and *Rock* showrunner Robert Carlock have teamed up again for a new series, debuting this spring on Netflix, about a naive thirty-something (Ellie Kemper) who moves to the Big Apple after escaping the cult she belonged to for 15 years. —HILLARY BUSIS

Where did the idea for this series come from?

TINA FEY NBC asked us if we would be interested in writing something for Ellie Kemper. So we spent a couple weeks thinking about Ellie Kemper—which, if you've not done it, is a lovely way to spend time.

ROBERT CARLOCK Yeah. We just spend all day staring at pictures of her smiling face. So staring at her face, the first thing you think is "cult survivor"?

FEY She's optimistic. She's sunny, but strong.

CARLOCK It took us down a variety of paths—"[maybe] she's someone who just woke up from a coma." We wanted to center this around her, do the kind of Mary Tyler Moore template of the girl in the big city. We thought, "All right, how do you kind of erase her back to all the experiences a person should've had by the time she's 30?" And so we talked about a variety of different things.

FEY This one seemed the least commercial.

NETFLIX
March
Streaming
New Comedy

Does the show take place in the same New York as *30 Rock*?

FEY In theory, it does.

CARLOCK At one time in the pilot, we found ourselves shooting in Rockefeller Plaza. We were half joking about seeing Kenneth just walk by in the background.

FEY Out of, like, a '70s limousine.

CARLOCK But we couldn't afford [Jack] McBrayer, so...

How involved are the two of you with the show day-to-day?

FEY Mostly just 17 to 18 hours a day. We're fully involved.

CARLOCK Whether people want it or not.

What have the past two years been like without *30 Rock*? Have there been things happening in the world that you've been dying to write about?

CARLOCK The ARK [Music Factory] guy?

FEY The ARK video guy. Tracy would have started a business like that on the side.

CARLOCK Like a Rebecca Black kind of thing.

FEY Make music videos...

CARLOCK ...for, like, five grand a pop. It's like, you don't need the five grand!

FEY [*As Tracy*] "I just enjoy it!"

CARLOCK And then of course Jenna would get jealous of the girls who were in the videos, and would want her own bat mitzvah video.

FEY She'd want to be a video ho.

CARLOCK She'd want to be a video ho in a child's video.

What does the move to Netflix mean for the show? You know you have two seasons—does that give you license to make season 2 more serialized, or weirder?

FEY We're very excited about going to Netflix. The back half of these 13, we've edited them with Netflix in mind. That said, the tone of the show is sort of set, because it was written for network. So I don't think it's going to take a graphic sexual turn in season 2.

CARLOCK I think one of the challenges next year, a fun challenge, will be keeping limits on ourselves. Good things come, creatively, out of having limitations and not just immediately swearing whenever you're searching for a joke. The freedom is a double-edged sword. Which, as we point out in an upcoming episode—why is that a bad thing, to have two edges on a sword?

Tina, are you going to appear on *Kimmy*?

FEY Uhhh, maaaaybe!

CARLOCK I am not appearing. I can say that definitively.

FEY Here's my cryptic answer: "Sorry, Sarah Paulson. Beat you to it." And I'll let you figure it out.

Are you saying you have three heads on this show?

FEY Nope. I'm just going to let that be a little fun mystery. We'll light the Internet on fire. Oh, we didn't? Oh no.

UNBREAKABLE KIMMY SCHMIDT: ERIC LIEBOWITZ/NBC; FEY AND CARLOCK: EUGENE GOLOGURSKY/WIREIMAGE.COM

WINNING IS DELICIOSO!

Avocados From Mexico
GUAC FIESTA
OLD EL PASO
8 SOFT FLOUR TORTILLAS
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Avocados From Mexico
ALWAYS IN SEASON

OLD EL PASO

For full rules, visit AvoFan.com.

Hayley Atwell

Agent Carte

ABC
Jan. 6 • 8PM
New Drama

●●● **HAYLEY ATWELL WAS BORN IN 1982.** But looking at her on a recent December afternoon on the set of ABC's new series *Marvel's Agent Carter*, you'd swear she walked straight to work from the 1940s. Her hair is in pin curls. Her outfit is an elegant vintage pantsuit. She practically radiates femininity. And then, in the midst of a thoughtful sentence about her new job, she lets out a loud, hearty burp.

r Crashes the Boys' Club

"Get that down!" she says, grinning and pointing to a reporter's notebook. "I love it because I look so glamorous and ladylike. The truth is out!" Let the world know: Hayley Atwell is no delicate flower. And neither is the character she's about to introduce to TV. One of Marvel's classiest butt-kicking bombshells, Agent Peggy Carter made her cinematic debut in 2011's *Captain America: The First Avenger* as an officer with the SSR, the top secret government agency, tasked with turning Steve Rogers (Chris Evans) into a shield-wielding hero. Her popularity led to a short released on the *Iron Man 3* Blu-ray, which became the basis for the series, debuting Jan. 6. But this isn't just another random satellite in the Marvelverse, which has been launching projects across all platforms, from film and TV to Netflix. *Carter* is both the studio's latest attempt at conquering TV and its first female-fronted project. That makes it a big swing for Marvel after the middling success of ABC's *Agents of S.H.I.E.L.D.* Then there's the fact that *Carter* is the first Marvel property run by women—longtime writing partners Tara Butters and Michele Fazekas (*Resurrection*)—which is a little ironic for a story that takes place in an era when women with power were all but nonexistent. Both behind and in front of the camera, *Agent Carter* is changing the rules of the superhero game. "It's absolutely vital that we're saying to Hollywood—and to the world—female-centered roles are important," Atwell says. "They are watched. They are bankable. The audiences want them."

Comic-book fans in particular have been champing at the bit for a stand-alone heroine for some time. While many expected Scarlett Johansson's Black Widow to be the first, a slew of other projects are already in line: a Wonder Woman movie (slated for 2017), a female Captain Marvel film (expected in 2018), and a Supergirl TV series (in development at CBS). But Agent Carter will beat them all to the punch. In a way, she's the most obvious choice, especially for TV, because she's so relatable. She can't fly or shoot lightning bolts, but she's brilliant, hardworking, and stubborn, yet vulnerable. "We've always said her superpower is the fact that other people underestimate her," Butters says. "And she often uses that to her advantage, because she doesn't have superstrength."

That gumption is going to come in handy because when we first see Peggy Carter again, things aren't so swell. It's 1946, a year after the war's ended. Carter is still working for the SSR, but with the men now home from the battlefront she's been sidelined from all the fun stuff—until Howard Stark (Dominic Cooper), father of Tony, gets himself into trouble when his inventions fall into the wrong hands. Carter is helping clear his name, covertly hunting down his creations and the bad guys who stole them. (Does that make her a double-secret spy?) While there are conventional villains on the series (we can't say who, but at least one is connected to the Marvel Cinematic Universe), the toughest nemesis Carter faces is rampant sexism. "In the '40s, women were looked at as second-class citizens, which is really difficult to swallow nowadays. But back then it was a very

BOB D'AMICO/MARVEL

FUN FACT ***Agent Carter*** **features a fictional radio show narrated by real-life L.A. radio personality Ralph Garman**

different issue," says Chad Michael Murray, 33, who plays one of Peggy's chauvinistic SSR co-workers.

For Atwell, getting to continue playing Peggy after the first Captain America film was a dream come true. With only bit parts—including one in Woody Allen's 2007 film, *Cassandra's Dream*—and West End stage work under her belt, the actress was a relative unknown in the States when she stepped into Peggy Carter's shoes. And it looked like the role would be short-lived when *First Avenger* ended with a time jump to the present. But following a screening of the Agent Carter short at Comic-Con in 2013, Marvel co-president Louis D'Esposito broached the idea of a TV show. It just took a long year and a half to finally come to fruition. "It was so hard because I wanted the job so much that I had to be really back-footed about it and not ask too many questions, because it would only upset me if I didn't get the answers to them," Atwell says. "But on day one of this job, I just pinched myself and just went, 'It's finally here.' "

As Marvel set out to tell a story with a strong message of female empowerment, it brought in Butters and Fazekas, who head up the series alongside Chris Dingess (*Reaper*). The duo, who were busy getting *Resurrection* off the ground when they were asked to do *Carter*, are among a handful of showrunners juggling multiple series—and an even smaller number of females doing so, which puts them in a league with Shonda Rhimes and Julie Plec. But the assumption that they were hired solely because of the gender of the lead is "inherently sexist," Fazekas says. "No one tells Chris Carter or David E. Kelley, 'Wow, why do you write women so well?' " she continues. "There is this preconceived notion that women only write women stuff and men can write anything. I think that was a deliberate choice on the part of ABC and Marvel, which was a smart choice." Butters interjects: "I actually think it's because we're geeks that they picked us more than because we're women."

Dominic Cooper

Still, Atwell says she's "relieved that it's two women" guiding the ship. "Obviously they're in positions of power here at Marvel, they're very well-respected in their fields, but I'm sure that they've come up against obstacles to get to where they've gotten to. And so I feel that they can relate to the situations that Peggy's in, which means that they're going to have much more insight into what she goes through and give much more truth to the writing of it."

Because Captain America is presumed dead after the events of *First Avenger*—in which he crashed a plane full of nukes into the Arctic—a sense of grief will play a large role in keeping Peggy grounded as she attempts to live a double life in the wake of such a big loss. "What do you do when you're no longer punching Nazis in the face and making out with Captain America?" Dingess asks. "What's the chapter after that?"

That chapter involves Peggy losing her mojo and going into a self-imposed exile out of fear of growing too close to anyone—the 1940s aren't an easy time to be a single lady—even as she throws herself into her secret missions. "We show the cost of her strength," Atwell says. "She's got her work, and she's got her private grief, but when they are combined, that's when it gets dirty for her."

Viewers will come to learn that Peggy doesn't need saving, which makes *Agent Carter* a series not just for women but for everyone. "I don't think you have to have any comic-book background to enjoy the show," Butters says. "It's *Alias* in 1946." Dingess concurs: "This is really a story about a badass secret agent—male or female—digging into a mystery, overcoming tremendous odds, getting heat from all sides, and digging themselves out of a hole. It could be Jack Bauer." Of course, he might not look quite as good in pin curls. —NATALIE ABRAMS

KELSEY MCNEAL/ABC

Emily Hampshire (right); (below) Aaron Stanford and Amanda Schull

Bringing *12 Monkeys* to TV

SYFY • Jan. 16 • 9PM
New Drama

There are some major differences between Syfy's *12 Monkeys* and Terry Gilliam's original 1995 film (starring Bruce Willis and Brad Pitt) about a time traveler struggling to prevent a plague apocalypse. Showrunner Natalie Chaidez (*Heroes*) explains how to tell your *Monkeys* apart.

—JAMES HIBBERD

SETTING

SAME! Both projects take place in a wintry dystopian future where a man named Cole is kept in confinement by mysterious leadership in a major U.S. city.

MISSION

SAME! Cole is sent back in time to stop a plague that decimates humanity: "It's taking on grand questions like fate and destiny and free will," says Chaidez.

HERO

DIFFERENT! The movie's spider-eating Willis is replaced by Aaron Stanford (*Nikita*). In the movie, Cole's past is a mystery; now he's racked with guilt and seeking redemption for killing people to survive the apocalypse. (Also, he has hair.)

SUPPORTING CAST

DIFFERENT! Cole still abducts a doctor named Railly and meets an insane person named Goines. Railly (Amanda Schull) is changed from a psychiatrist to a virologist, while Goines is a female math whiz (Emily Hampshire) instead of a male animal activist (Pitt in the movie). "Pitt's performance was so iconic, the series had to do its own twist. She's a bit of mercury on screen that wiggles and waggles and you can't figure out what she's going to do next."

---

5 Things to Look For on *Looking*

HBO • Jan. 11 • 10PM
Returning Comedy

Our favorite show about modern gay life returns for a second season. Here are a few things to expect from the dreamy dramedy.

① NEW FACES

Season 1 focused on core pals Patrick (Jonathan Groff), Dom (Murray Bartlett), and Agustín (Frankie J. Alvarez). But season 2 brings some new folks into the San Francisco crowd, including Daniel Franzese, a.k.a. Damian in *Mean Girls*. "He's a big fun bearish guy that comes into Agustín's orbit," explains creator Michael Lannan.

② ROMANTIC COMPLICATIONS

"Patrick is in the thick of an affair with his boss, Kevin [Russell Tovey]," says Groff. "He hasn't spoken to Richie [Raúl Castillo] in months. In the first episode, Patrick comes out to Dom and Agustín about the affair he's been having with Kevin."

③ FIELD TRIPS

The premiere sees the pals headed to the Russian River, a destination outside San Francisco popular with groups of gay friends. "The whole purpose for us to go there is to detox and spend quiet time with each other and then, upon the arrival of Doris [Lauren Weedman], that plan evaporates," says Groff.

④ MORE DORIS

The fan favorite and best pal to Dom gets more screen time and a love interest, Malik (Bashir Salahuddin). Says Lannan, "She's as hilarious as she was last year, but we get to find out a lot more about Doris' emotional life, too."

⑤ WILD ANIMALS

As for other surprises, Lannan cryptically teases, "There are some giraffes this season." And no, that is not a code name for tall, lanky, blond gays. (We asked.)

—*Tim Stack*

Frankie J. Alvarez, Jonathan Groff, and Murray Bartlett

HAMPSHIRE: KEN WORONER/SYFY; STANFORD AND SCHULL: ALICIA GBUR/SYFY; *LOOKING*: RICHARD FOREMAN/HBO

Hudson Yang, Constance Wu, Forrest Wheeler, Randall Park, and Ian Chen

How *Fresh Off the Boat* Jokes About Race (Without Being Racist)

ABC • Feb. 4 • 8:30PM
New Comedy

ABC's newest quirky family sitcom follows the Huang clan as they move from D.C. to the lily-white Orlando suburbs. As the title (a epithet for recent immigrants) implies, *Fresh* isn't afraid to court controversy—without making its characters into targets. Here, creator Nahnatchka Khan explains in her own words how she and her writers walk the line.

I'D JUST DONE *Don't Trust the B---- in Apt. 23*, which had been canceled. I drank for, like, two months straight. After I came out of my drunken stupor, they sent me the book [Eddie Huang's memoir, *Fresh Off the Boat*]. I really related to the first-generation idea because that's my story as well. Both of my parents were born in Iran; my brother and I were the first ones born here, first in our family to go to college, that whole thing.

We put together a very specific group of writers. If you've ever felt like an outsider for any reason—race or religion or sexuality—those are the stories that we're bringing to this. We have Chinese writers, and one of the executive producers is also Chinese. The grandmother character only speaks Mandarin, so we have a Chinese interpreter—we're trying to get the colloquial version, not just, like, Google Translate. So we're the first to hear if anything feels off. We had a line about having fish sauce in the kitchen, and a bunch of people were like, "Hey, we don't cook with fish sauce. We use oyster sauce."

At the end of the day, *Fresh* is a comedy that's not quiet. We're not apologizing for anything, so going the "unsafe" route made sense. I personally don't think the title's offensive; to me, it all goes back to comedy. The Asian component was never intended to be the butt of the joke. It's funny—we kind of went the other way. The first version of the pilot that we focus-tested, the report came back that white people were feeling a little bit persecuted. My response is "How ironic." Maybe you guys should go back to running the free world. (AS TOLD TO HILLARY BUSIS)

SHAMELESS GOES FOR BROKE

SHOWTIME
Jan. 11 • 9PM
Returning Comedy

FRANK ALMOST DIED, Fiona went to prison, Carl and Debbie became full-blown criminals. After everything that happened last year, can the Gallaghers clean up their act in season 5? "Last season was definitely our darkest, but we're back in summer and things are definitely lighter," says exec producer Nancy Pimental. This year, a heat wave and gentrification hit Chicago's South Side, shaking up every Gallagher's way of life. Particularly hot and bothered is Lip (Jeremy Allen White), whose new relationship with a cultured college professor (guest star Sasha Alexander) forces him to contemplate his loyalty to home. Meanwhile, Fiona (Emmy Rossum) seems to have settled into a normal life with at least one of the four beaux she'll balance this season (and that's not including the return of Justin Chatwin's presumed-dead Jimmy). And with a new liver and lease on life, even patriarch Frank (William H. Macy) gets in on the romantic action. "He falls in love in the most astounding affair," says Macy, who scored his first Emmy nod for this role last year. "He's just as devious and Machiavellian as he's ever been, but now he's sober. And the ladies seem to like Frank Gallagher."
—MARC SNETIKER

Joan Cusack and William H. Macy

FRESH OFF THE BOAT: ERIC MCCANDLESS/ABC; *SHAMELESS*: CLIFF LIPSON/SHOWTIME

Timothy Omundson as King Richard

Galavant Strikes Up a Tune

ABC is galloping into the unknown with its half-hour medieval musical comedy *Galavant*. Starring Joshua Sasse as the tuneful hero (with guest appearances by the likes of Ricky Gervais as a potion peddler), the show features adventure, chivalry, and magic—not to mention musical numbers by Disney legend Alan Menken (*The Little Mermaid*, *Aladdin*). We took a look at how *Galavant*'s Broadway-style songs get the royal treatment, from start to finish.

—MARC SNETIKER

ABC
Jan. 4 • 8PM
New Comedy

STEP 1

THE WRITING

Led by creator Dan Fogelman (*The Neighbors*), the *Galavant* writing staff maps out where three or four songs will fit into each episode. Then composer Menken and lyricist Glenn Slater—who collaborated with Fogelman on 2010's *Tangled*—offer their input. "The songs have to move the story forward, they have to be entertaining, and they have to have a tinge of humor," explains Menken, who writes a first draft with Slater and records a demo with just his voice over the piano. Next, they work with Fogelman to refine the lyrics, tone, plot, and punchlines of each song.

STEP 2

STUDIO HOURS

Musical director Michael Kosarin meets with the cast to work out appropriate keys and harmonies for the recordings. At the same time, Fogelman and director-EP Chris Koch storyboard the songs' visuals and gags with the production schedule and budget in mind. "We'll find we have too many castles or action sequences, so we'll cut 20 seconds of a song which would otherwise take us four hours to shoot," says Fogelman. "Sometimes our eyes are bigger than our stomachs."

STEP 3

THE REHEARSAL

In a warehouse—with tape on the floor to outline the dimensions of the set—choreographer Ashley Wallen teaches the musical staging to the cast and dancers. For the first time, the actors rehearse to their own vocal tracks, compiled from their best takes in the studio.

STEP 4

THE FILMING

Each musical number requires an entire day of shooting to produce a few minutes of footage. Fogelman strongly opposes lip-synching on set, so the actors sing live. "It becomes harder when you're riding a horse and sword-fighting *and* singing at the same time," laughs star Sasse. "At the end of a 16-hour day, it takes an immense amount of concentration."

STEP 5

POSTPRODUCTION

In the editing bay, the music and show editors work to meld song and scene. "It's a tango—give me three frames here, time-stretch this," explains music SVP Dawn Soler. "Once we get it beautiful, we take it into a recording studio and rerecord with a 40-piece orchestra." For the vocals, the editors use a blend of the prerecorded tracks and the live performances from the set.

STEP 6

JUDGMENT DAY

When each number goes to the studio and network, the suits can tweak lyrics, or even cut a song altogether. But Fogelman says pushback has been minimal, mostly because *Galavant* is too unusual to be held up to any yardstick. "If Alan Menken has written a Queen-esque rock-opera ballad with Ricky Gervais singing it as a medieval wizard, what note are you going to give there?"

OMUNDSON: TODD ANTONY/ABC; BEHIND THE SCENES: ABC DIGITAL STUDIO (3)

Your TV Calendar

Winter shows are like snowflakes: Each is unique, most will be gone before summer, and if you let them pile up, you'll never be able to leave the house. —MARC SNETIKER

Archer

JAN.

Jan. 4

New **GALAVANT**
8PM • ABC

THE CELEBRITY APPRENTICE
9PM • NBC
Featuring Lorenzo Lamas, Vivica A. Fox, and more from the Z list.

DOWNTON ABBEY
9PM • PBS

Jan. 5

THE BACHELOR
8PM • ABC
One woman's trash is 30 other women's last hope.

Jan. 6

New **MARVEL'S AGENT CARTER**
8PM • ABC

MASTERCHEF JUNIOR
8PM • FOX
Cute kids correctly pronounce "gnocchi."

SWITCHED AT BIRTH
9PM • ABC FAMILY
They may have graduated high school, but they're still...switched.

New **FRAMEWORK**
10PM • SPIKE
Project Runway but with furniture.

REAL HUSBANDS OF HOLLYWOOD
10PM • BET
Kevin Hart's spoof of reality is better than the real thing.

COUGAR TOWN
10:30PM • TBS
The last season. So, they're sticking with that title, then.

Jan. 7

AMERICAN IDOL
8PM • FOX
Yes, it's still on.

New **EMPIRE**
9PM • FOX

New **HINDSIGHT**
10PM • VH1
A girl gets sent back to the '90s. Lucky.

WAHLBURGERS
10PM • A&E
Season 3 served with Emmy nom, side of pickles.

Jan. 8

ARCHER
10PM • FX
They're spies again! And probably still coke addicts.

New **BABYLON**
10PM • SUNDANCETV
Danny Boyle tries his hand at writing workplace satire.

PORTLANDIA
10PM • IFC
SNL for baristas.

Jan. 9

GLEE
8PM • FOX
Tune in if you want to hear Rachel sing "Let It Go." *If.*

Jan. 11

GIRLS
9PM • HBO
Maybe they'll finally be friends this year?

SHAMELESS
9PM • SHOWTIME

LOOKING
10PM • HBO

EPISODES
10:30PM • SHOWTIME
Life continues to suck for Matt LeBlanc.

Jan. 12

New **EYE CANDY**
10PM • MTV
Cyberstalking, by the guy who wrote *Goosebumps*.

New **FRIENDS TO LOVERS?**
10PM • BRAVO
Does the question mark imply some of the couples *won't* work out?!

Jan. 13

PARKS AND RECREATION
8PM • NBC

FACE OFF
9PM • SYFY
Better special-effects work than *Real Housewives*.

KATE PLUS 8
9PM • TLC
Help, it's 2010 again!

KROLL SHOW
10:30PM • COMEDY CENTRAL
One last chance to say "theenk yo" to "PubLIZity."

Jan. 14

New **SNOOP & SON: A DAD'S DREAM**
7PM • ESPN
2015's best doc about a rapper's son's football recruitment.

IT'S ALWAYS SUNNY IN PHILADELPHIA
10PM • FXX
The worst people in Philly are back after a year's hiatus.

WORKAHOLICS
10PM • COMEDY CENTRAL
The perpetual man-children you wish you were.

BROAD CITY
10:30PM • COMEDY CENTRAL

New **MAN SEEKING WOMAN**
10:30PM • FXX
Jay Baruchel seeks romance, key 18–49 demo.

Jan. 16

THE FALL
NETFLIX
Jamie Dornan is the world's hottest serial killer.

Justified's Timothy Olyphant

New **12 MONKEYS**
9PM • SYFY

HELIX
10PM • SYFY
New virus, new setting, same horrifying bleak future.

Jan. 17

THE MUSKETEERS
9PM • BBC AMERICA
Spoiler: There are three! (Spoiler spoiler: actually, four.)

Jan. 19

New **THE NIGHTLY SHOW WITH LARRY WILMORE**
11:30PM • COMEDY CENTRAL
The heir of Colbert.

Jan. 20

JUSTIFIED
10PM • FX
Raylan Givens fires his final round. But into whom?!

New **THE SHORT GAME**
10PM • ESQUIRE
Child pro golfers train for their 60s.

Jan. 22

New **BACKSTROM**
9PM • FOX
Rainn Wilson plays a brilliant douche-tective.

ARCHER: FX; JUSTIFIED: MICHAEL BECKER/FX

Vera Farmiga and Freddie Highmore on *Bates Motel*

New
NIGHTWATCH
10PM • A&E
Like *Baywatch*, except you can't see anything.

Jan. 23

KING OF THE NERDS
9PM • TBS
Nerds as in geeks, not the tasty tiny candies. Which we now want.

Jan. 24

BLACK SAILS
9PM • STARZ
Season 2 swashbuckler, only on StArrrrrrrz.

Jan. 25

New **SONS OF LIBERTY**
9PM • HISTORY
The fathers of the American Revolution but cuter.

Jan. 27

SIRENS
10PM • USA
Chicago's best EMTs argue about the worst topics.

Jan. 28

THE AMERICANS
10PM • FX

New **KART LIFE**
10PM • TRUTV
Toddlers & Tiaras, if it were about go-karting.

SUITS
10PM • USA
How to Get Away With Not Going to Harvard.

Jan. 29

New
FORTITUDE
10PM • PIVOT
Stanley Tucci tries to solve an Arctic murder with someone from *Game of Thrones*.

New
DUFF TILL DAWN
10:30PM • FOOD NETWORK
The first rule of underground cake fight club is...

FEB.

Feb. 3

New **STREET ART THROWDOWN**
9PM • OXYGEN
The Banksy of reality competitions.

BEING MARY JANE
10PM • BET
MJ tries every possible way to have a baby. Including men.

Feb. 4

New **FRESH OFF THE BOAT**
8:30PM • ABC

Feb. 8

New
BETTER CALL SAUL
10PM • AMC

Feb. 11

New
SCHITT'S CREEK
10PM • POP
Eugene Levy and Catherine O'Hara arrive in sitcom land.

Feb. 12

New **THE SLAP**
8PM • NBC
Family secrets come out after the worst birthday party ever.

Feb. 13

New
STYLE BY JURY
9:30PM • TLC
Makeovers, crowdsource-style.

Feb. 17

RIZZOLI & ISLES
9PM • TNT
Will Rizzoli survive the bridge jump? And will Isles stop screaming?

Feb. 19

New **THE ODD COUPLE**
8:30PM • CBS
Matthew Perry comes back to TV, take 4.

VIKINGS
10PM • HISTORY
Ragnar is finally king. Might not be a good thing.

Feb. 23

THE VOICE
8PM • NBC
Introducing Christina! And her hats!

Feb. 24

New **SEX BOX**
9PM • WETV
People have sex in a box. No, seriously.

New
OUTLAW COUNTRY
10PM • WGN AMERICA
Two cops, two criminals, two sets of brothers.

Feb. 25

CATFISH: THE TV SHOW
10PM • MTV
Boy meets girl. Well, sometimes.

Feb. 27

HOUSE OF CARDS
NETFLIX
Did you think he'd forgotten you?

Feb. TBD

New
BOSCH
AMAZON
L.A. detective tracks a killer during his own murder trial.

THE JINX
HBO
Six-part doc about seven years of Robert Durst's suspected crimes.

Being Mary Jane's Gabrielle Union

MARCH

March 1

New **THE LAST MAN ON EARTH**
9PM • FOX
Will Forte does it all by himself.

New **SECRETS AND LIES**
9PM • ABC
Dead kid, messy cop, hot dad.

New
BATTLE CREEK
10PM • CBS
True Detective: CBS edition.

March 2

THE FOLLOWING
8PM • FOX
Kevin Bacon explores six degrees of scary.

March 3

HELL'S KITCHEN
8PM • FOX
Chefs roasting over an open fire.

March 4

BROADCHURCH
10PM • BBC AMERICA
The *real Gracepoint* gets a second round.

New
CSI: CYBER
10PM • CBS
The *CSI* you can finally enjoy with all your devices.

March 5

New
AMERICAN CRIME
10PM • ABC
Felicity Huffman gets gritty, Timothy Hutton stays the same.

New **DIG**
10PM • USA
Anne Heche + a shovel × intrigue.

March 9

BATES MOTEL
9PM • A&E
Season 3 of the heartfelt coming-of-incest story.

New
THE RETURNED
10PM • A&E
It returns (for the first time).

March 15

New
THE ROYALS
10PM • E!

March 17

UNDATEABLE
9PM • NBC
Actually, the date is March 17.

New **ONE BIG HAPPY**
9:30PM • NBC
Ellen DeGeneres' modern family.

March 19

New
WALK OF SHAME SHUTTLE
10PM • VH1
College business goes viral, gets TV show, is hilarious.

March 23

New **THE LATE LATE SHOW WITH JAMES CORDEN**
12:37AM • CBS
Out goes a Scot, in comes a Brit.

March 31

New **WEIRD LONERS**
9:30PM • FOX
Becki Newton and Zachary Knighton make weird *Friends*.

New **YOUNGER**
10PM • TV LAND

March TBD

New **BLOODLINE**
NETFLIX
Kyle Chandler graduates from football to family demons.

RUPAUL'S DRAG RACE
LOGO

New
UNBREAKABLE KIMMY SCHMIDT
NETFLIX

BATES MOTEL: A&E; *BEING MARY JANE*: DANIEL MCFADDEN/BET NETWORKS

ALL DATES SUBJECT TO CHANGE

Movies

Jessica Chastain and Oscar Isaac

ATSUSHI NISHIJIMA

A Most Violent Year

STARRING *Oscar Isaac, Jessica Chastain, Albert Brooks, David Oyelowo*

DIRECTED BY *J.C. Chandor*

R, 2 HRS., 5 MINS.

By Chris Nashawaty

WRITER-DIRECTOR J.C. CHANDOR'S *A Most Violent Year* is set in New York City in the winter of 1981. It's a time when corruption and graft have turned the metropolis into a lawless morass of decay. The Big Apple is rotten to the core (see sidebar). Chandor's two previous films were the claustrophobic chronicle of Wall Street chicanery *Margin Call* and the solitary survival saga *All Is Lost*. He lights his new period drama about the American dream-gone-sour with the same muted, nicotine-stained palette of early-'80s Sidney Lumet classics like *Prince of the City* and *The Verdict*. Which makes sense, since he's tackling the same themes as those films—namely, is there room for a (mostly) honest man in a world of ethical compromise and political expediency?

Oscar Isaac, who seemed to emerge fully formed as an intensely compelling leading man in *Inside Llewyn Davis*, stars as Abel Morales, the proud son of immigrants, who's in a hurry to become a success. Abel owns a heating-oil business, which is growing a bit too fast for his competitors. That he's beating them through hard work and sheer force of will with his integrity intact isn't just a threat to them—it's unfathomable. It's not how business is done. So they'll do whatever it takes to protect their turf, including hijacking his delivery trucks and pistol-whipping his drivers. Meanwhile, the Teamsters are pressuring Abel to arm the guys behind the wheel. And just as he's closing in on the biggest deal of his career (the purchase of a waterfront facility), the DA (*Selma*'s David Oyelowo) decides to indict him. The vise is tightening.

Played by Isaac with a smoldering anxiety, Abel is a man grappling with the idea that success is unachievable without cutting corners, and he's reminiscent of another movie protagonist torn between good and evil: Michael Corleone. As a storyteller, Chandor seems to be fascinated by the existentially fragile price of making it in America. That fragility is embodied by Abel's lawyer/consigliere (an understated Albert Brooks), and especially by his calculating wife, Anna (Jessica Chastain). By now, the notion of the ferociously driven Lady Macbeth wife is a retrograde cliché. But Chastain gives Anna unexpected layers and a fresh twist. With her manicured nails and ever-present cigarette, she's the voice of reality—or at least moral relativism. For my money, the actress outhustles *American Hustle*'s Amy Adams and Jennifer Lawrence when it comes to cutthroat outer-borough street smarts. She represents the ruthlessness and guts Abel needs to realize his dream. Hard work and high-minded principles may be well and good, but they aren't enough. *A Most Violent Year* isn't an explosive film. It builds slowly, simmering toward an inevitable day of reckoning. It's the kind of uncompromising movie we don't see much of anymore. And it makes you nostalgic for a time when the world was worse and the movies were better. **A–** **L**

PLAYED BY OSCAR ISAAC WITH A SMOLDERING ANXIETY, ABEL IS REMINISCENT OF ANOTHER MOVIE PROTAGONIST TORN BETWEEN GOOD AND EVIL: MICHAEL CORLEONE.

THIS FILM CONTAINS THE FOLLOWING:

MG	CC	G	SC	DH
MARVIN GAYE	CAR CHASES	GRAFFITI	SHAG CARPETS	*DYNASTY* HAIR

INSTANT EXPERT

1981 WAS KILLER

A Most Violent Year is no exaggeration: New York City really was a hellhole in 1981, with 1,826 murders and 120,000 robberies (both records at the time). Here's what else added to the menacing mood. —**STEPHAN LEE**

1. A 9-year-old boy armed with a toy cap gun robbed a Manhattan bank for $118. His lawyer blamed violent TV shows like *The Rockford Files* and *Hogan's Heroes*.

2. Subway trains (like the one above) resembled sinister movie sets: filthy, dimly lit, and coated in graffiti. The 1981 doc *Working the "A" Train* shows clean cars being overrun by spray paint within a week.

3. Members of the Black Liberation Army and the Weather Underground stole $1.6 million from an armed Brinks truck, killing a guard and two policemen in the process.

4. North Brooklyn—now the hip stomping grounds of the *Girls* girls—was dubbed "the killing fields" and "the high-crime badlands" for the glut of gang-related lawlessness.

5. Mob capo Dominic Napolitano was executed in a Brooklyn basement for allowing an FBI agent to infiltrate his inner circle. (This inspired *Donnie Brasco*.)

6. Speaking of capos, the Gambino family's Bobby Vernace shot two men dead over an accidentally spilled drink. He avoided arrest until 2013 because witnesses stayed mum.

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb, METACRITIC, ROTTEN TOMATOES			AVG.
SELMA ↗	A	63	95	100	86
TOP FIVE	A–	69	81	90	80
WILD	A–	72	75	92	80
INHERENT VICE	C	80	81	70	77
INTO THE WOODS	B–	71	68	88	76
AMERICAN SNIPER	C+	80	67	75	74
BIG EYES	B+	73	58	71	67
THE HOBBIT: THE BATTLE OF THE FIVE ARMIES	B	81	59	60	67
THE GAMBLER	C–	68	61	62	64
UNBROKEN	B–	65	59	50	58

SUBWAY: CHRISTOPHER MORRIS/VII; *SELMA*: ATSUSHI NISHIJIMA

KEY **L** = In limited release **I** = On iTunes **V** = On VOD

Mr. Turner

STARRING *Timothy Spall, Marion Bailey, Lesley Manville, Dorothy Atkinson*
DIRECTED BY *Mike Leigh*
R, 2 HRS., 30 MINS.
By Keith Staskiewicz

Tom Edden, Jamie Thomas King, and Timothy Spall

J.M.W. TURNER WAS a master of light and image, but what stands out most about him in Mike Leigh's captivating biographical film is a sound. Playing the renowned Victorian-era English painter, Timothy Spall grunts and expectorates his way through his scenes, chugging along with the phlegmy belch of an old jalopy or, as the film suggests more than once, a snuffling pig. Like Mozart's maniacal laugh in *Amadeus*, it's an observed detail used to chisel an artistic genius off his pedestal and turn him human once more.

Turner's preferred subject during the period depicted here (1830–51) was seascapes, whereas Leigh's has always been people. Yet the men share the understanding that exact replication is its own kind of lie. Reality is as tempestuous and indistinct as Turner's proto-impressionist skies, and Leigh intelligently eschews the typical biopic approach—the film focuses on the last two decades of Turner's life—in favor of broader, evocative strokes that form the portrait of a man who was by turns sour and sweet, base and cultured. There's a sense that his epicurean guzzling and animalistic lustfulness are related directly to his appreciation of a Purcell aria or a sunrise, or even his fascination with science. When confronted with a then-newfangled camera, he responds with probing interest, as well as a professional relief that it can't yet capture color. And he invites naturalist Mary Somerville (Lesley Manville) to his studio to demonstrate an experiment in which violet light magnetizes a needle. Leigh crafts Turner as a man who wants to consume, visually and otherwise, as much earthly beauty, mystery, and experience as he can. When he's informed of his impending demise, Turner is perturbed most by the prospect of becoming a "non-entity," a closed shutter through which the sunlight can no longer pour.

Mr. Turner itself is suffused with light and framed in gorgeous, tactile tableaux. Leigh occasionally pushes down a little too hard on the brush—his portrayal of the art critic John Ruskin (Joshua McGuire) as an insufferable lisping dilettante borders on parody—but the overall effect is one of profound subtlety. To use a word often associated with Turner and his art, it's sublime. **A** L

DIRECTOR MIKE LEIGH CRAFTS J.M.W. TURNER AS A MAN WHO WANTS TO CONSUME, VISUALLY AND OTHERWISE, AS MUCH EARTHLY BEAUTY, MYSTERY, AND EXPERIENCE AS HE CAN.

THE WORLD OF MIKE LEIGH

The British director works in an improvisational style, often with the same group of game actors. These seven folks from the *Mr. Turner* cast are his most devoted allies.

MIKE LEIGH MOVIES / ACTORS	7 LESLEY MANVILLE	6 TIMOTHY SPALL	6 RUTH SHEEN	5 MARTIN SAVAGE	4 MARION BAILEY	4 PAUL JESSON	3 DOROTHY ATKINSON
"Home Sweet Home" (episode of TV's *Play for Today*) 1982		■				■	
Meantime 1984					■		
High Hopes 1988	■		■				
Life Is Sweet 1991		■					
Secrets & Lies 1996	■	■	■				
Topsy-Turvy 1999	■	■		■			■
All or Nothing 2002	■	■	■	■	■	■	■
Vera Drake 2004	■		■	■	■	■	
Another Year 2010	■		■	■			
Mr. Turner 2014	■	■	■	■	■	■	■

KEY L = In limited release I = On iTunes V = On VOD

MR. TURNER: SIMON MEIN; LEIGH: ANDREW TOTH/GETTY IMAGES; MANVILLE, ATKINSON: KARWAI TANG/WIREIMAGE.COM (2); SPALL: IMEH AKPANUDOSEN/GETTY IMAGES; SHEEN: STUART C. WILSON/GETTY IMAGES; SAVAGE, JESSON: JAMES SHAW/REX/REX USA (2); BAILEY: NEILSON BARNARD/GETTY IMAGES

Two Days, One Night

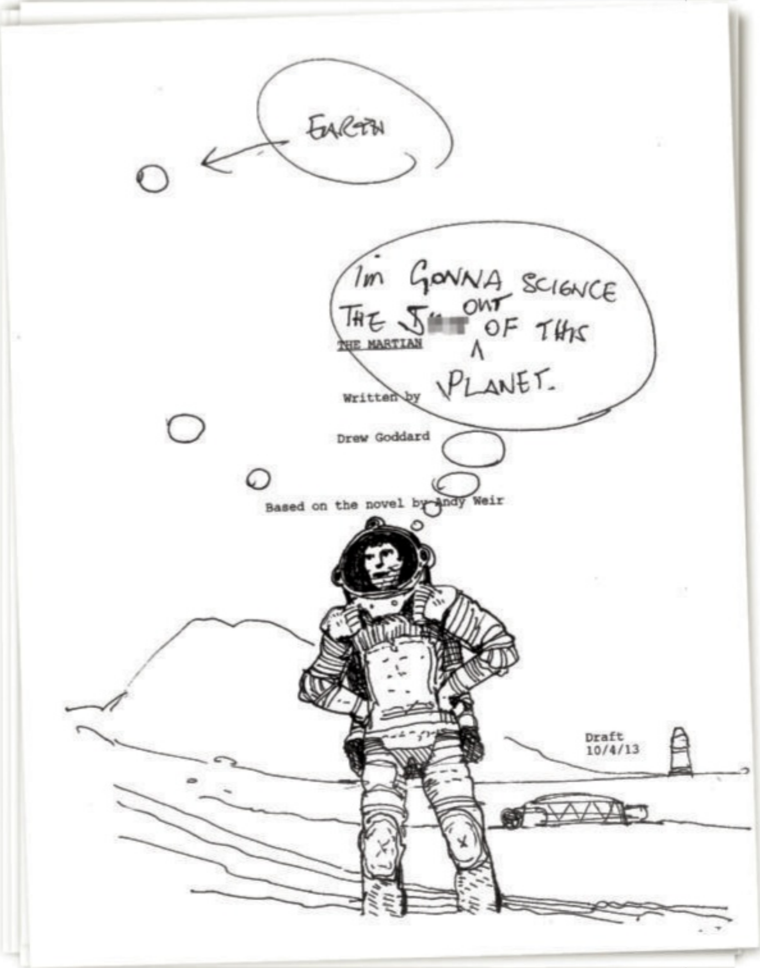
STARRING *Marion Cotillard, Fabrizio Rongione*
DIRECTED BY *Jean-Pierre and Luc Dardenne*
PG-13, 1 HR., 35 MINS.
By Chris Nashawaty

THE HEADLINES keep reminding us that the economy has recovered. But try telling that to the millions of people still out of work, scraping to get by. The latest gut-punch import from the filmmaking brothers Jean-Pierre and Luc Dardenne may be set in Belgium, but it has a timeliness and urgency that feel right at home in America now. The peerless Marion Cotillard stars as Sandra, a mother, wife, and factory worker who learns that she's been laid off after taking a leave of absence from her job due to a nervous breakdown. Her co-workers were given the option of either letting her go or forfeiting their year-end bonuses, which in most cases are sorely needed. Desperate to hold on to her paycheck, she persuades her boss to hold a revote and spends the weekend going door-to-door, hat in hand, campaigning for compassion with her husband, Manu (Fabrizio Rongione), by her side. In such previous films as *Rosetta* and *Lorna's Silence*, the Dardennes have shown themselves to be masters of unvarnished, closely observed human drama. But *Two Days, One Night* may be their most philosophically poignant and thorny film yet. With her wide, sad eyes and quiet air of embarrassment tinged with pride, Cotillard's Sandra is asking a question not only of her colleagues but of the audience, too: Are we willing to put aside our own self-interest for the sake of empathy? Are we cowardly or brave? Cotillard's exquisite performance makes you feel every ounce of the weight of that dilemma. **A–** L

Marion Cotillard

RIDLEY'S SCRIPT TAKES A SPACE ODYSSEY

The Martian is an upcoming sci-fi thriller set in outer space. So naturally director Ridley Scott sent a page of the script into orbit aboard a real NASA vessel. —*Sara Vilkomerson*



I'm GONNA SCIENCE
THE S[redacted] OUT OF THIS
PLANET.

THE MARTIAN

Written by

Drew Goddard

Based on the novel by Andy Weir

Draft
10/4/13

NASA'S ORION SPACECRAFT was designed to shuttle astronauts to Mars someday. When it made its first successful test flight on Dec. 5 from Florida's Cape Canaveral, the 11-foot-long capsule didn't blast anyone to the Red Planet, but it did keep with the theme, completing two orbits of Earth while carrying the front page of the script for *The Martian* (above). Directed by Ridley Scott with a screenplay by Drew Goddard, the film is based on the novel by Andy Weir that tells the story of an astronaut (Matt Damon) stranded on Mars. It was the production's NASA liaison who came up with the idea of sending a piece of *The Martian* into space. "NASA has been really involved and incredibly generous in the process of making this movie," says producer Simon Kinberg, who attended the launch. (Also on board were memorabilia from *Star Trek* and *Sesame Street*.) As for the doodles and commentary on the title page, those are the handiwork of Scott (who's currently shooting the movie in Hungary). "When Ridley reads his scripts, he sketches on them," says Kinberg. "He's very much an artist."

Goodbye to All That

STARRING *Paul Schneider, Melanie Lynskey, Heather Graham, Anna Camp*
DIRECTED BY *Angus MacLachlan*
NR, 1 HR., 27 MINS. By Leah Greenblatt

Paul Schneider and Heather Graham

COREY WALTER

OTTO WALL'S MARRIAGE is over; his wife—or, rather, her therapist—just hasn't told him yet. A prototypical Nice Guy, Otto (*Parks and Recreation*'s Paul Schneider) is blindsided when he finds out that Annie (Melanie Lynskey) is so unhappy in their union that she's already had a lawyer draw up divorce papers and arrange custody for their 9-year-old daughter.

Struggling for ballast in a life that's suddenly been flipped sideways, he goes online and finds that suburban North Carolina is uncannily full of hot, insatiable blondes (Heather Graham, Anna Camp, and Ashley Hinshaw among them) who want to come to his sad-single-guy house and do things with him that Annie hadn't wanted to do for years, or ever.

But sex, of course, is not the same as love, and divorce is not a rough day at the office. Schneider, an appealing furrowed-browed actor who is often relegated to supporting roles, spends most of *Goodbye* looking mildly stunned, like a bird that just flew into a windowpane. The females around him, by contrast—from his watchful daughter (Audrey P. Scott) to his batty boss (Amy Sedaris) and quietly seething soon-to-be ex—seem to live much more fully in their own skin. Writer-director Angus MacLachlan also penned the acclaimed 2005 indie *Junebug*, and he aims for the same kind of gentle absurdity here. The movie's tone never quite evens out, but there are still sweet minor-key moments, and some good lines in all that. **B+** **L** **I** **V**

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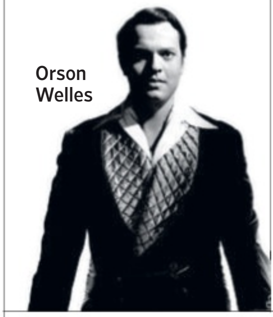
Jessica Chastain and Colin Farrell in *Miss Julie*

Also Playing

Leviathan

NR, 2 HRS., 21 MINS.

On a cold peninsula in northern Russia, a mechanic (Alexey Serebryakov, as gangly as Max von Sydow in a Bergman drama) is about to lose his wife to his best friend and his home to the town bulldozer. As in the Coen brothers' great *A Serious Man*, the Book of Job looms large here—which is likely how director Andrey Zvyagintsev secured support from his country's censorship-happy Ministry of Culture. But the biblical messaging is soaked in a vodka ice bath of irony, and what emerges is a Putin-offending critique of how the power-abusing state and the power-worshipping church collude to create millions of Jobs. **B+** *—Joe McGovern* **L**



Orson Welles

Magician: The Astonishing Life of Orson Welles

PG-13, 1 HR., 34 MINS.

Bigger than life in every sense, Orson Welles is someone whose feats and failings can't be summed up in 94 minutes. Chuck Workman's biodoc of the *Citizen Kane* wunderkind-turned-sad-genius-in-exile nearly atones for the sin of brevity with clips of Welles tossing off bons mots on the talk-show circuit, and archival interviews with the late filmmaker's collaborators that put his one-of-a-kind career in context. It's a fine introduction, if a bit slight for fans craving new insights. Like Welles' butchered cut of *The Magnificent Ambersons*, it's fascinating but leaves you hungry for more. **B+** *—Chris Nashawaty* **L**

Miss Julie

PG-13, 2 HRS., 9 MINS.

Director Liv Ullmann's PBS-pretty adaptation of the 1888 August Strindberg play lacks brio but is compelling thanks to its three tough performers. Jessica Chastain brings the right mix of fragility and hauteur to the title role, a born-rich troublemaker sexually jousting with her valet (Colin Farrell). And as the valet's fiancée, Samantha Morton, one of the least artificial actresses in the world, charts her character's heartbreak without any of the self-pity normally assigned to ordinary women. **B** *—Joe McGovern* **L**

Winter Sleep

NR, 3 HRS., 16 MINS.

Winner of the Palme d'Or at the 2014 Cannes festival, Turkish filmmaker Nuri Bilge Ceylan's magnificently honest drama is set at a hotel built into the caves of a porous mountainside. It's the perfect locale to reflect the craggy mind of innkeeper Mr. Aydin (embodied in a titanic performance by Haluk Bilginer). He hides his joyless moralizing and ego from guests, but his wife (Melisa Sozen) and sister (Demet Akbag) aren't so lucky. The film stretches out over three-plus hours—for the wary, that's *Interstellar* plus a *Simpsons* episode—which allows for several extraordinary dialogue scenes, including an epic 18-minute argument that's one of the greatest ever for showing how deep siblings can carve into each other. *Winter Sleep* crackles like a hearth fire—it's a slow but incandescent burn. **A** *—Joe McGovern* **L**

Winter Sleep's Haluk Bilginer and Demet Akbag

MORE ON EW.COM *The Woman in Black 2 Angel of Death* (in theaters Jan. 2) did not screen by our deadline, but you can find our review on EW.com

WINTER SLEEP: NURI BILGE CEYLAN

KEY **L** = In limited release **I** = On iTunes **V** = On VOD

Television

Terrence Howard

Empire

Debuts Jan. 7, 9 p.m.

FOX

By Jeff Jensen

***EMPIRE* WANTS YOU** to think it's a hip-hop *Nashville*, another prime-time musical soap full of sexy edge, juicy melodrama, and buzzy beats you can tweet along to. *Taraji P. Henson did NOT just say that! #GoatAss.* The joyous surprise of the pilot (the only episode available for review) is that it's something deeper—a richly realized family drama—and something provocative—a saga of a black gay man that directly confronts hip-hop's homophobia. Now, that's something to tweet about.

At the head of Empire Entertainment is Lucious Lyon, played by Terrence Howard in a role that comes off as a what-happened-next? continuation of his Oscar-nominated performance in *Hustle & Flow*. Lucious is a drug dealer–

CHUCK HODES/FOX

Taraji P. Henson and Howard

CHUCK HODES/FOX

turned–rap star–turned–record mogul with an arty rep who has become, of late, “more concerned with selling T-shirts and watches and whatever,” in the words of one of his sons. His ambition to transform Empire into a transcendent brand might have something to do with mortality jitters: Lucious, hiding health problems from everyone, learns he has ALS.

Helped by his doleful visage, tender voice, and soulful air, Howard keeps us caring about Lucious even as he reveals his monstrous shades. Needing a successor, Lucious goes King Lear and makes his three adult sons fight for it. Andre (Trai Byers) is a savvy businessman with an Ivy League M.B.A. and a white girlfriend who has his ear. Hakeem (Bryshere Gray) is a hard-partying rapper with a tight rapport with brother Jamal (Jussie Smollett), a musical prodigy. Jamal is also gay, which, in Lucious’ eyes, makes him a marketing challenge and worse: A flashback involving a garbage can makes his feelings about his son’s identity viscerally and metaphorically clear. A standout moment comes when Jamal sings “I Just Want You to Look at Me,” a love song full of ache for his father’s acceptance.

THE MORE *EMPIRE* KEEPS IT REAL, THE MORE IT WILL SING.

But *Empire* belongs to Taraji P. Henson. She’s Cookie, Lucious’ ex, the boys’ mother, and a clever iteration of the neglected good wife: We meet her as she’s getting released from prison after serving 17 years for selling drugs for her husband. The second she struts out of the joint, fur-decked and royally pissed, we’re rooting for her to get what’s hers. Though she takes charge of Jamal’s career and backs his coming out, she’s no enlightened soul; her use of a certain slur will make you cringe, as it should, but it’s true to her character. Cookie says the damnedest things, and she could easily tip camp, but Henson’s controlled performance keeps her human.

Empire comes from writer Danny Strong (*Game Change*) and director Lee Daniels (*Precious*)—collaborators on 2013’s *The Butler*—and they oversee the pilot with an unfussy style and attentiveness to nuanced characterizations. I hope they have enough imagination to nurture an ongoing series without pulling punches (Lucious isn’t a bigot, just a tough-love dad!) or going soap opera cray-cray. The more *Empire* keeps it real, the more it will sing. **A–**

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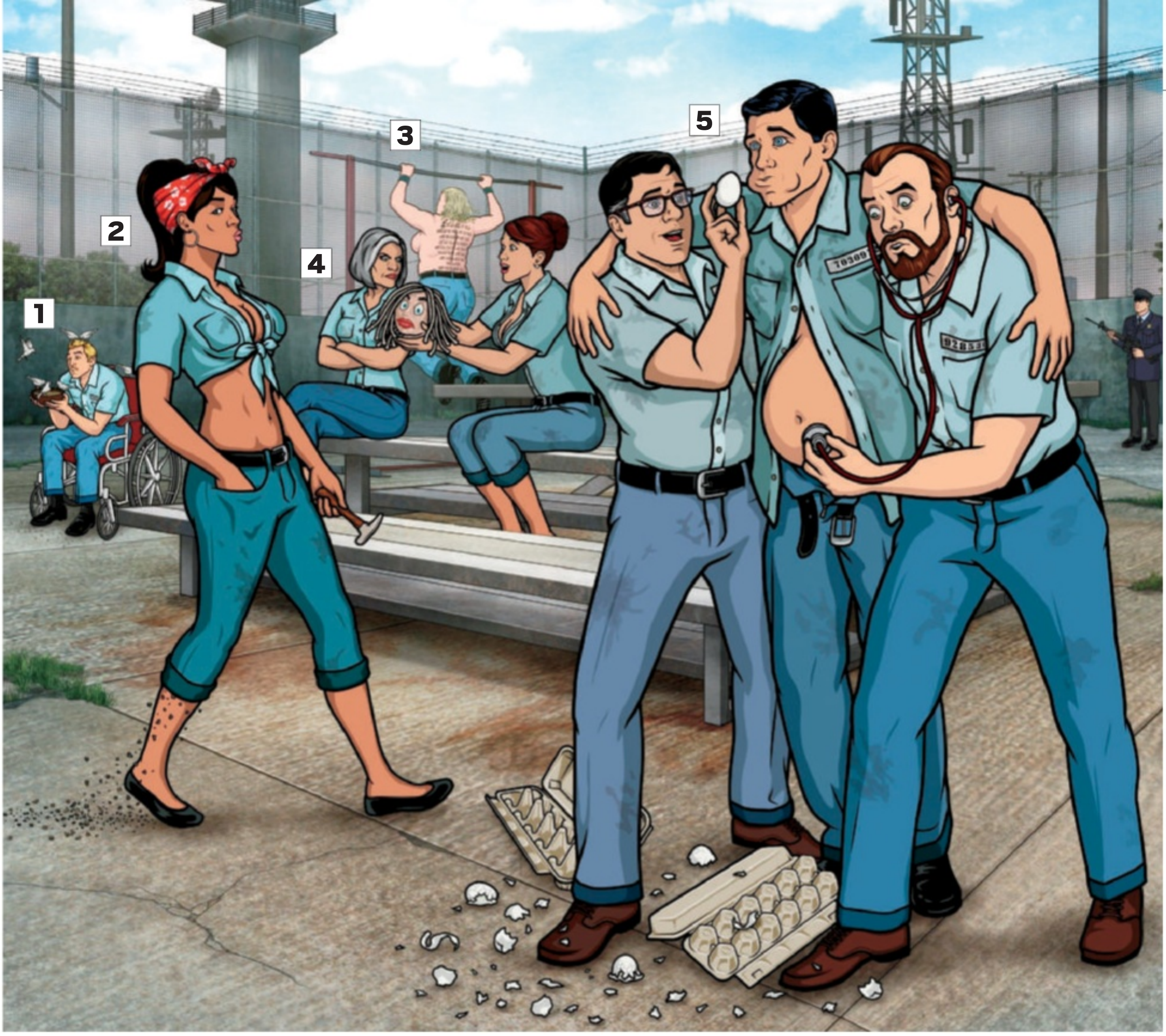


ARCHER'S PRISON ESCAPE

It could have been the slammer for FX's superspy! Creator Adam Reed walks us through the story line that almost (but never) was. —CLARK COLLIS

The sixth season of FX's animated series *Archer* (premiering Jan. 8 at 10 p.m.) finds the show's bickering spies back in the espionage game after spending the previous year trying to sell a metric ton of cocaine. But creator-writer Adam Reed had originally planned to send self-obsessed Sterling Archer, new mom Lana, booze-sodden boss Malory, and the rest of the team to the hoosegow to pay for their crimes. "It was an offhand comment by someone," says Reed of the idea to put Archer & Co. behind bars. "We sat down and talked about it and were laughing about it, and instantly story ideas were spilling out. Then some wet blanket said, 'Well, you know, it's going to seem like we're ripping off *Orange Is the New Black*.' It just sucked all the air out of the room." Not wanting to let a good idea go to waste, we asked Reed and the *Archer* animators to give us a taste of what the season would have looked like—you can see the exclusive, prison-movie-referencing, Archer-in-the-big-house illustration above:

"**1.** Ray is obviously the *Birdman of Alcatraz*, **2.** Lana is *The Shawshank Redemption*, and then **3.** Pam is Robert De Niro in the remake of *Cape Fear*," Reed explains. "**4.** Cheryl is giving Malory a fake head—that's from Clint Eastwood's *Escape From Alcatraz*. I think Cheryl would really thrive in prison. She'd probably, on day one, get pardoned, get a job as the assistant warden, and be in charge. **5.** Archer is paying homage to *Cool Hand Luke*. He's got probably 49 eggs in his belly, and Cyril and Krieger are trying to shove one more in there."

So much for the season we won't see. But what of the one we will? Reed reveals that this year's guest voices include Matthew Rhys from *The Americans*, *Fargo* actress Allison Tolman, and Keith David and CCH Pounder, who will play Lana's parents. The season also boasts the return of Christian Slater's CIA spook "Slater," who is now employing Malory and her team to do the agency's dirty work. That plot development dovetails nicely with Reed's decision to back away from using the name ISIS—the moniker under which Malory's spy company previously operated—because of the real-world associations it now holds. "They're just doing freelance work for the CIA," he says. "So we've just let 'ISIS' wither on the vine."

The Duplass Brothers Do Television

Mumblecore filmmakers Jay, 41, and Mark, 38, regularly turn up on TV (*The League*, *Transparent*, *The Mindy Project*), but HBO's *Togetherness* (debuting Jan. 11, 9:30 p.m.) marks their first time *making* TV. They talk shop. —**RAY RAHMAN**

How would you describe *Togetherness*?

JAY The simplest way for us to talk about the show is, it's about when you're trying to be a good friend, a good parent, a good husband—whatever it may be—and you're also trying to make your own dreams come true. You feel like you're a millimeter away from drowning.

You've made plenty of films (*Jeff, Who Lives at Home*, *The Puffy Chair*), but this is your first time making a TV show. Was there ever a point that this might have been a movie, or was it always a series?

MARK It felt like a world that's much larger than a 90-minute movie. We had a friendly relationship with HBO, and they'd always say, "Why don't you make a show with us?" And we've always thought, "God, you make a TV show and it takes up your whole life!" Then we realized if we write and direct eight episodes, it's like making two movies in a year. Then we were like, "Wait a minute—HBO's going to support us, let us cast who we want, pay us nicely, and give us creative freedom, and when the show comes out they're going to promote the s--- out of it. Why have we not been doing this?" [*Laughs*]

Abby Ryder Fortson, Mark Duplass, and Melanie Lynskey on *Togetherness*

Tell me about casting the show.

JAY Steve Zissis, who plays Alex—the seed really began with him. Steve is our best friend from high school. Everyone in New Orleans knew who he was. He was the president of our prep school, he was the lead in all the plays, so everybody thought that he was going to be the president or Tom Hanks or both. What ended up happening was...it's very hard to break through. We've been obsessed with him and wanting to find a way to bring him to the world. With the ladies, both Melanie [Lynskey] and Amanda [Peet] came in and read with us, and it was obvious within the first 30 seconds.

There's a scene where a big-time producer says he doesn't do movies anymore. Do you feel that the real action has shifted to TV?

MARK The $5–10 million movie is a very fear-based place in art right now. They're all losing money and everybody's freaking out, and there's a huge boon in television. The amount of fun and the great creative spirit of being at HBO right now, where they're in the middle of this fantastic renaissance, it feels like being in Hollywood in the early '70s in film. Or what I assume that was like.

Jay, now that you're acting on *Transparent*, have you gotten the bug? When you work with Mark, is there a discussion that didn't happen before about who will be acting?

JAY Honestly, *Togetherness* is the first thing that Mark and I have made that I haven't been the primary camera operator on. So it's literally never even been a discussion.

Mark, for people who might know you from *The League*, how would you sell them on *Togetherness*?

MARK I would say I play a completely different character because I'm wearing glasses. I really transformed myself, guys! And I actually even button that top button sometimes!

ARCHER: FX NETWORKS; DUPLASS BROTHERS: PRASHANT GUPTA/HBO; *TOGETHERNESS*: MELISSA MOSELEY/HBO

Music

Fifty Shades of Grey

Mad Max

Focus

Furious 7

While We're Young

Cake

TRAILER PARK

What's That Song?

We track down the music in new movie previews so you don't have to. By Isabella Biedenharn and Molly Simms

▶ **FIFTY SHADES OF GREY** Fancy businessman Jamie Dornan wants schoolgirl Dakota Johnson to taste the naughty rainbow. But there's another lady in his dungeon: Beyoncé and her woozy, atmospheric "Haunted." **FIND THE SONG** On 2013's *BEYONCÉ*.

▶ **MAD MAX: FURY ROAD** Though their world is "fire and blood" (and clearly low on SPF), Charlize Theron and Tom Hardy still manage to look grimly sexy in a sand-blasted apocalyptic wasteland; Verdi's operatic thunderdome "Requiem: Dies Irae" makes it all feel extra epic. **FIND THE SONG** On iTunes.

▶ **FOCUS** Will Smith is a con man and Margot Robbie his willing accomplice on a job gone (surprise!) awry. Dean

Martin's "Sway" and psych-rock staple "White Bird" ease us in, but Frank Ocean's "Bad Religion" warns that crime and courtship don't mix. **FIND THE SONGS** On 1954's *Hey, Brother, Pour the Wine*, 1969's *It's a Beautiful Day*, and 2012's *Channel Orange*, respectively.

▶ **FURIOUS 7** The faster-and-furiouser franchise returns with the full gang, including the late Paul Walker. While they blatantly disregard both speed limits and the laws of gravity, Dillon Francis and DJ Snake's "Get Low" acts as an aural energy drink. **FIND THE SONG** On Francis' 2014 LP, *Money Sucks, Friends Rule.*

▶ **PAN** In the Lost Boy's origin story, Captain Hook has two hands and Tiger Lily's crew is decked out in Miley Cyrus' art projects. With Christina Perri's soaring ballad "I Believe" playing, there's little to fear—aside from Hugh Jackman's facial hair. **FIND THE SONG** On 2014's *Head or Heart*.

▶ **HOT TUB TIME MACHINE 2** DMX gets too turnt on "Party Up (Up in Here)," Public Enemy start a riot on "Louder Than a Bomb," and Placebo's cover of "20th Century Boy" is like a platform boot to the face. What, you were expecting subtlety in this magic Jacuzzi? **FIND THE SONGS** On 1999's *...And Then There Was X*, 1988's *It Takes a Nation of Millions*, and 1998's *Velvet Goldmine* soundtrack, respectively.

▶ **WHILE WE'RE YOUNG** Ben Stiller and Naomi Watts buddy up with Brooklyn hipsters (Adam Driver and Amanda Seyfried) and embark on an ill-advised fedora phase. Their midlife crises are set to two appropriately mature Wings tracks: "Nineteen Hundred and Eighty Five" and "Let 'Em In." **FIND THE SONGS** On 1973's *Band on the Run* and 1976's *Wings at the Speed of Sound.*

▶ **CAKE** Addiction, suicide, and chronic pain: Jennifer Aniston *goes there* in this somber character study. Luckily, Haerts' driving, lovely "Hemiplegia" brings some beauty to the proceedings. **FIND THE SONG** On their same-named 2013 EP.

▶ **LOVE, ROSIE** Like *When Harry Met Sally...* for the Snapchat set, this rom-com sees Lily Collins and Sam Claflin as besties falling in and out of love (and into swimming pools) to the 1975's "Chocolate" and Olly Murs' "Right Place Right Time." **FIND THE SONGS** On 2013's eponymous LP and 2012's *Right Place Right Time*, respectively.

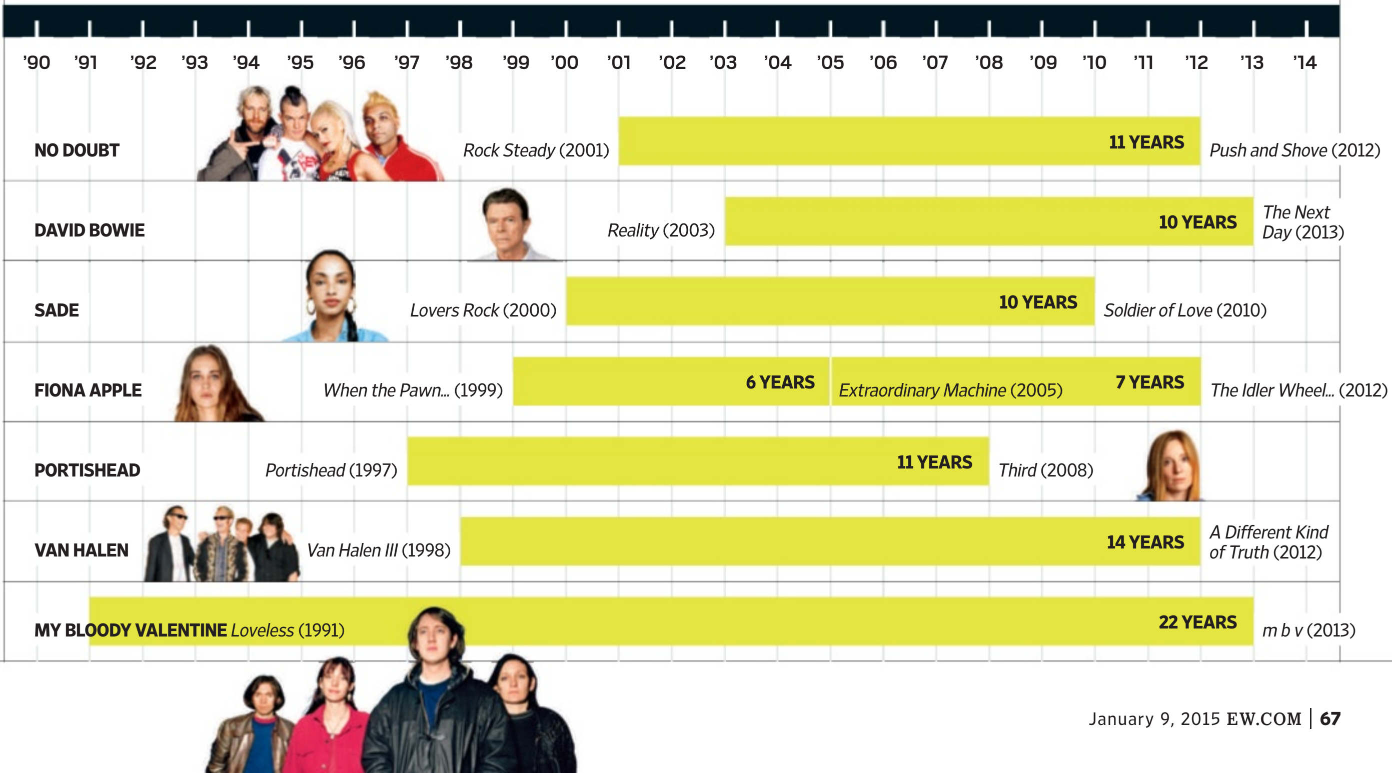
MY FIRST TIME

Billy Eichner

"My first album was **the *Flashdance* soundtrack**. I had bought singles before, but this was the first album. Irene Cara at the top of her game—it's a classic. I was obsessed with the movie. It's the first sex scene I ever saw, and then it turned out I was gay. *You* put it together, Jennifer Beals."

TARDY FOR THE PARTY: MUSIC'S MOST DELAYED ALBUMS

When **D'Angelo** released *Black Messiah* in December after a 15-year gap, he joined an illustrious line of long waits—from **Guns N' Roses**' *Chinese Democracy* (also 15 years) to **Dr. Dre**'s *Detox* (um, still waiting). Whether due to label troubles, personal issues, or faltering muses, some records just take time. Below, seven unhurried all-stars.



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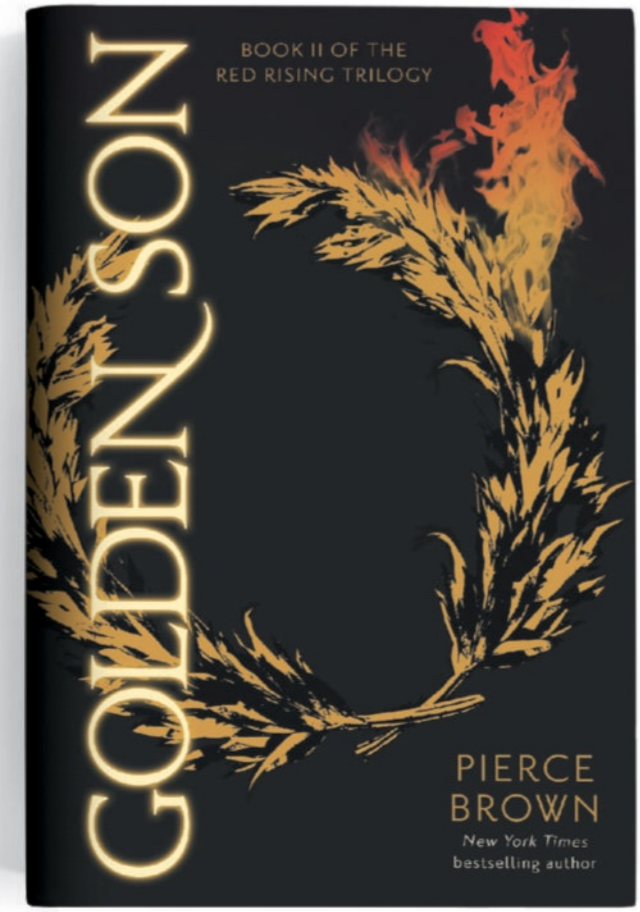


Golden Son

Pierce Brown

SCI-FI

By Marc Snetiker

DARROW AU ANDROMEDUS will break your heart. In Pierce Brown's gripping follow-up to last year's should-have-been-huge debut *Red Rising*, both author and lead character have cranked up the emotional stakes laid out in the series opener, which introduced readers to Darrow, the vengeful Martian rebel intent on bringing down an oppressive interplanetary society from within. With *Golden Son*, Brown avoids the sophomore slump, charging the novel with the kind of dystopia-toppling action you'd expect in a trilogy ender, not a middle volume. On virtually every level, this is a sequel that hates sequels—a perfect fit for a hero who already defies the tropes.

Darrow, originally born a low-level Red, has successfully infiltrated the Golds, the ruling class in the color-coded society he vowed to fracture after his wife's wrongful death. Now, two years after graduating from the violent Gold Institute and embedding within one of the solar system's most powerful families, Darrow tries to spark civil war using his newfound status, his loyal (or are they?) lieutenants, and the peerless wit that made him the secret agent of the rebellion in the first place.

If it sounds like a lot, that's because Brown has packed his pages with an astonishing amount of cinematic action and twists that fly by at vertiginous speeds—with provocative pops of Darrow's philosophy on human nature between them. The narrative universe bursts with as much epic mythos as the Roman legends on which it's based. The same goes for the physical galaxy Brown has populated with feuding families at lavish banquets, vivid terraformed fortress planets (Mars has never looked so good), and grand space chases, transforming our humble cosmos into a veritable *Star Wars*.

This isn't a retread of the first book's winning formula; Brown opts to surprise instead of satisfy, which is why certain delicious curveballs will blast readers out of orbit. With a novel that moves as swiftly and shrewdly as *Golden Son*, it's best not to guess where the ship will take you. Thank Apollo that a movie franchise is already in the works at Universal, lest Hollywood miss out on a sci-fi adventure exceptionally worthy of your attention. **A**

BEST-SELLERS AROUND THE WORLD

In the U.S., familiar names such as James Patterson and Stephen King often top the fiction lists, but no one's appeal is universal (unless you're Ken Follett). What people read can tell you a lot about a country, whether it's a mystery set in a general store, stories about dogs, or a wildly popular firewood manual. —NINA TERRERO

NORWAY

Though Norway's homicide rates rank among the lowest in the world, levelheaded Norwegians love violent mysteries.

LARS MYTTING

1 Swim With Those Who Drown LARS MYTTING

Mytting, while best known for his fiction, had a Scandinavia-wide hit with his nonfiction book about the practical uses and literary representations of firewood. Sounds scintillating!

2 Golden Boy JON MICHELET

3 Edge of Eternity KEN FOLLETT

4 Missing Person PATRICK MODIANO

5 Stoner JOHN WILLIAMS

6 Rise and Fall JOSEFINE KLOUGART

The Danish author was only 25 when her crime thriller landed on best-seller charts. She's since published three more hot titles, making her one of Denmark's most prominent novelists.

7 Turning a Blind Eye JAN GUILLOU

8 I Have a Blanket of a Thousand Colors ANNE B. RAGDE

9 Captivated by You SYLVIA DAY

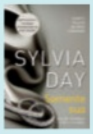
10 A Norwegian House VIGDIS HJORTH

SOURCE: TANUM.NO

BRAZIL

The young-adult craze, from teen dystopias to tearjerkers, runs strong in Brazil, leaving little room for other genres.

1 If I Stay GAYLE FORMAN



2 Captivated by You SYLVIA DAY

Steamy, sexy, and salacious, the fourth title in the popular erotic series about lovers Gideon Cross and Eva Tramell has been an international best-seller since its November release.

3 Where She Went GAYLE FORMAN

4 The Little Prince ANTOINE DE SAINT-EXUPÉRY

5 The German Brother CHICO BUARQUE

The most recent novel from the 70-year-old Brazilian author (and accomplished singer-songwriter) was inspired by Buarque's German half brother, who passed away years before he learned of his existence.

6 The Blood of Olympus RICK RIORDAN

7 Looking for Alaska JOHN GREEN

8 The Fault in Our Stars JOHN GREEN

9 The Hunger Games SUZANNE COLLINS

10 Mockingjay SUZANNE COLLINS

SOURCE: VEJA.ABRIL.COM.BR

SPAIN

Spain's economic recovery is gaining momentum, but the novels preferred by readers are still decidedly pessimistic.

JAVIER CERCAS

1 The Impostor JAVIER CERCAS

These 420 pages feature the narrative of a nonagenarian living in Barcelona who has gone through his life impersonating a Holocaust survivor.

2 The Slow Regard of Silent Things PATRICK ROTHFUSS

3 Mr. Mercedes STEPHEN KING

4 My Favorite Color Is Green PILAR EYRE

5 Edge of Eternity KEN FOLLETT

6 As Shadows to Be ANTONIO MUÑOZ MOLINA

7 Milena or the Most Beautiful Femur in the World JORGE ZEPEDA PATTERSON

8 The Final Days of Our Fathers JOËL DICKER

9 Dogs and Bastards ARTURO PÉREZ-REVERTE

Illustrated by painter Augusto Ferrer-Dalmau, this anthology contains stories in which dogs—whether loyal or lowly—play a prominent part.

10 That's How Evil Begins JAVIER MARÍAS

SOURCE: ELCULTURAL.ES

GERMANY

Germans are loyal to German brands, whether cars, candy, or crime novels.

1 **Passenger 23** SEBASTIAN FITZEK

2 **Edge of Eternity** KEN FOLLETT

NELE NEUHAUS
DIE LEBENDEN UND DIE TOTEN

3 **The Living and the Dead** NELE NEUHAUS
Her first novel may have been self-published, but Neuhaus is now a fixture on best-seller lists in her native Germany, where millions have devoured her seven-part crime series.

4 **The Son** JO NESBØ

5 **Grimmbart** VOLKER KLÜPFEL & MICHAEL KOBR

6 **The Silkworm** ROBERT GALBRAITH

7 **Kruso** LUTZ SEILER
The poet-turned-novelist won last year's prestigious German Book Prize for his contemporary twist on Robinson Crusoe, *set in 1989 on an island off the former East Germany.*

8 **The Circle** DAVE EGGERS

9 **The Voiceless Girl** MICHAEL HJORTH & HANS ROSENFELDT

10 **The Star Money Conspiracy** JAN SEGHERS

SOURCE: SPIEGEL.DE

SWITZERLAND

So much for Swiss reserve. Romances rank high in the Alps, above a stack of otherwise conservative books.

1 **Edge of Eternity** KEN FOLLETT

2 **Not Quite an Angel** LUCINDA RILEY

3 **Adultery** PAULO COELHO
The Brazilian writer—renowned for his worldwide sensation The Alchemist*—visits themes of sexual discovery, infidelity, and morality in his latest outing.*

4 **Me Before You** JOJO MOYES

5 **The Life List** LORI NELSON SPIELMAN

6 **Murder and Other Small Gifts of Heaven: Seven Malicious Stories** ALFONSO PECORELLI

Lukas Bärfuss
KOALA

7 **Koala** LUKAS BÄRFUSS
This semiautobiographical work by the 44-year-old playwright takes readers on a journey from Switzerland to Australia as his protagonist attempts to comprehend his brother's suicide.

8 **Honeymoon in Paris** JOJO MOYES

9 **A Gift From Bob** JAMES BOWEN

10 **Elisabeth de Meuron von Tscharner** KAROLINE ARN

SOURCE: BOOKS.CH

CHINA

Translated titles make up 8 percent of Chinese book sales, which reached approximately $8.2 billion (U.S.) in 2013.

1 **The Miracles of the Namiya Grocery Store** KEIGO HIGASHINO
Chinese readers have flocked to this modern mystery by Japanese author Higashino, whose book The Devotion of Suspect X *was nominated for an Edgar Award in 2012.*

2 **Good Kid, Pat on the Head** DA BING

3 **The Godfather** MARIO PUZO

4 **The Kite Runner** KHALED HOSSEINI

5 **One Hundred Years of Solitude** GABRIEL GARCÍA MÁRQUEZ

6 **Passing by Your Whole World: Stories That Melt Everyone's Heart** JIAJIA ZHANG
A collection of short stories about first love—similar to John Green's international YA hit The Fault in Our Stars*—is a favorite on Zhuoyue (China's Amazon), one of three online book retailers that account for 60 percent of Chinese book sales.*

7 **Rush That Year** JIU YE HUI

8 **Imagine Then the United States** YAO YI

9 **The Unlikely Pilgrimage of Harold Fry** RACHEL JOYCE

10 **Ordinary World** LU YAO

SOURCE: AMAZON.CN

NEW ZEALAND

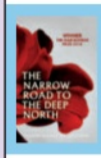
Emotionally resonant novels—about everything from mother-daughter relationships to impending fatherhood—are Kiwi favorites.

1 **Leaving Time** JODI PICOULT

2 **Personal** LEE CHILD

3 **Desert God** WILBUR SMITH
Smith, a historical novelist who grew up in Zambia, has sold more than 120 million copies of his novels over the course of his 50-year career. He's expected to sell at least 3 million of this fifth installment of a sprawling saga set in ancient Egypt.

4 **Gone Girl** GILLIAN FLYNN



5 **The Narrow Road to the Deep North** RICHARD FLANAGAN
Flanagan's Man Booker Prize-winning novel tells the story of a doctor who fantasizes about his uncle's wife while he's held captive as a prisoner of war.

6 **Edge of Eternity** KEN FOLLETT

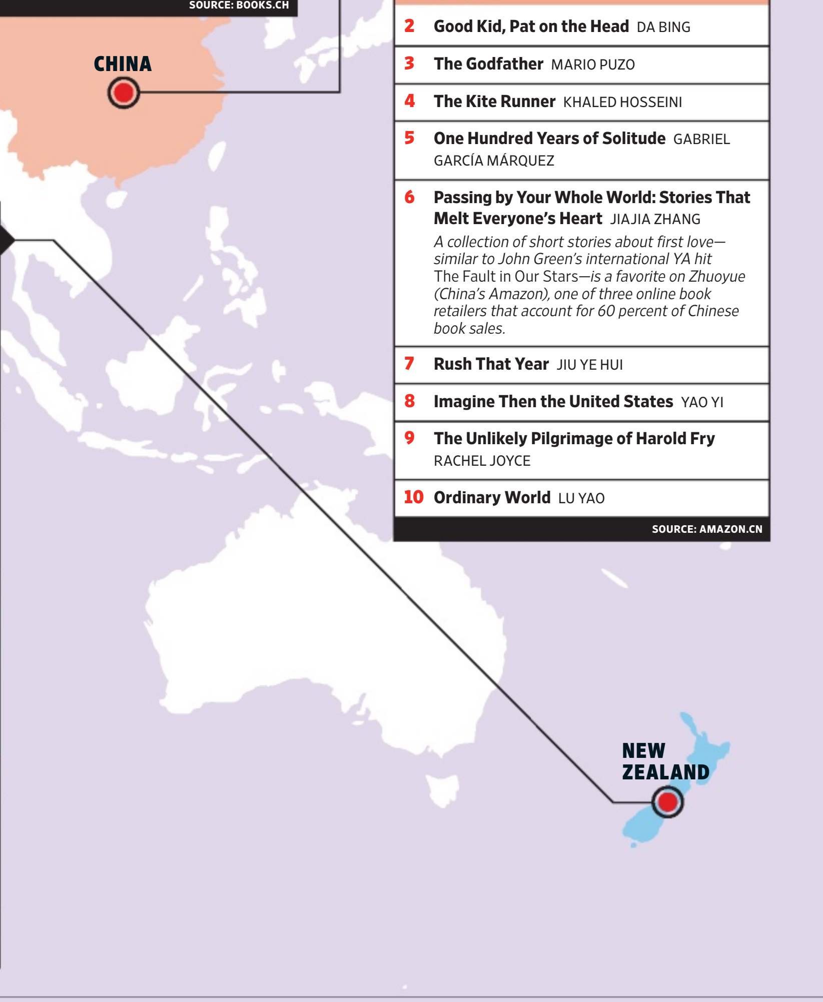
7 **The Rosie Effect** GRAEME SIMSION

8 **The Good Life** MARTINA COLE

9 **It Started With Paris** CATHY KELLY

10 **Us** DAVID NICHOLLS

SOURCE: NIELSEN BOOKSCAN



WEEK OF JAN. 5–JAN. 11

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

MONDAY 1/5

2 Broke Girls

TV | 8–8:30PM | *CBS*

Max and Caroline find a factory to make their cupcake T-shirts but get suspicious of the work conditions because of the employees' strange behavior. Paging Upton Sinclair!

Gotham

TV | 8–9PM | *FOX*

Detective Gordon's new Arkham Asylum gig gets off to a bad start due to a murder. To make matters worse, the vending machine only has those annoying heart-healthy snacks.

The Bachelor

TV | 8–11PM | *ABC*

SEASON PREMIERE Chris Soules meets the ladies, including a "cadaver-tissue saleswoman" who brings him "a heartfelt surprise in a medical cooler." Somewhere in Los Angeles, Ryan Murphy just got an idea for his next series.

TUES Y 1/6

Marvel's Agent Carter

TV | 8–10PM | *ABC*

SERIES DEBUT Back in 2011, before Marvel conquered the world, Hayley Atwell conquered *Captain America*. As tough-minded agent Peggy Carter, Atwell grade-inflated a good movie into a great one, shading *Cap*'s gung ho jingo with wry humor and old-school romanticism. And on ABC's new retro-thriller spin-off, Atwell is splendid. See: Atwell undercover as a sultry platinum blonde! See: Atwell hurling one-liners at an office full of misogynist postwar bros! See: Atwell weaponizing a stapler! The show has a dynamite cast, including Chad Michael Murray as a work rival (Pete Campbell with better hair). But the first hour suffers from bargain-Marvel tropes—a Stark invented something dangerous, everyone wants an All-Important Glowing Thing. *Carter*'s aiming for something between *His Girl Friday*, *Dick Tracy*, and *Alias*—a tough tonal mixture, especially on a weekly broadcast budget. But Atwell's firing on all cylinders. The season runs for eight episodes, and I'll be watching them all in hopes that *Agent Carter* can live up to Agent Carter. **B+** —*Darren Franich*

Boyhood

DVD | *MOVIE*

For the best home-viewing experience, watch a different section of the movie each year for 12 years.

Cougar Town

TV | 10:30–11PM | *TBS*

SEASON PREMIERE *Cougar Town* uncorks its final season with an episode in which Jules agrees to stop drinking wine. From here on out, intravenous injections only.

WEDNESDAY 1/7

American Idol

TV | 8–9PM | *FOX*

SEASON PREMIERE The gang hosts an audition in Nashville. Hopefully J. Lo and Rayna Jaymes will get along!

People's Choice Awards

TV | 9–11PM | *CBS*

Anna Faris and Allison Janney are costars on CBS' *Mom*, and also close friends. But can they add cohosts to their résumés? We're about to find out. "Anna and I usually don't get asked to host things," Janney says. "I'm really glad she's doing it with me—we both agreed we'd never do this alone." Faris is less confident. "They might regret asking us," she jokes. "I feel like they'd have more luck with a random lottery drawing." So what's their game plan? "We're going to have a Lear jet waiting, in case things go down," Janney says. Adding to the drama is the fact that *Mom* is up for the TV Comedy award. "Allison, if we lose, you're going to have to hold me back from whoever wins," Faris says. "I'm gonna be in attack mode." She's kidding...we think.

Hindsight

TV | 10–11PM | *VH1*

SERIES DEBUT The network's latest scripted series is *Peggy Sue Got Married* for anyone in Doc Martens: Becca (Laura Ramsey) is prepping for her second marriage—until she wakes up transported to 1995 just before her first marriage. The first groom looks like a grunge Legolas, so it seems obvious that she'll end up with her nice-guy second chance. But the flimsy story isn't the draw: It's the nostalgia for mock-turtleneck belly tees and the greatness of lines like "I want to do things differently... But first? I want to smoke in a bar." **B** —*Melissa Maerz*

THURSDAY 1/8

Mom

TV | 8:30–9PM | *CBS*

Colin Hanks guest-stars as Anna Faris' attractive (and single) neighbor. It's the *House Bunny* reunion you never even knew you wanted!

Babylon

TV | 10–11PM | *SUNDANCETV*

SERIES DEBUT Is there anything more enjoyable than a crossfire of clever insults exchanged in thick English accents? The new limited series from Oscar-winning director Danny Boyle (*Slumdog Millionaire*, *Trainspotting*), which takes a multilayered look at Scotland Yard, crams so much delightful nastiness into its first hour that it almost requires a second viewing. Indie darling Brit Marling, the sole Yank in a cast of Brits, plays Liz Garvey, the work-obsessed PR wizard for the fiery police commissioner (*The Hobbit*'s James Nesbitt). In the premiere, the force contends with the shooting of an unarmed robber and a prison riot—no barrel of laughs on the surface—but in the hands of the show's writers and shade pros Jesse Armstrong and Sam Bain (of the essential British comedy *Peep Show*), the first episode is as thrilling as it is hilarious. **A-** —*Kevin P. Sullivan*

2 BROKE GIRLS: SONJA FLEMMING/CBS; *GOTHAM*: JESSICA MIGLIO/FOX; *THE BACHELOR*: RICK ROWELL/ABC; *MARVEL'S AGENT CARTER*: ERIC MCCANDLESS/ABC; *BOYHOOD*: MATT LANKES; FARIS AND JANNEY: MONTY BRINTON/CBS; *BABYLON*: DEAN ROGERS/SUNDANCETV

*Times are Eastern Standard and subject to change

The Evolution of Man →

BOYHOOD
(DVD)

THE BACHELOR
(ABC)

PARENTHOOD
(NBC)

Portlandia

TV | 10–10:30PM | *IFC*

SEASON PREMIERE The offbeat and sweet sketch series starring Fred Armisen and Carrie Brownstein returns with a different tack: Instead of skits with recurring characters, we get entire episodes focused on a single pair. The opener tells the origin story of Toni and Candace, owners of the Women and Women First bookstore. Change is good. Going deep allows Armisen and Brownstein to really dig in—the duo deserve Emmy attention, IMHO—and enhances, not diminishes, *Portlandia*'s winningly weird shine. **A** —*Jeff Jensen*

Archer

TV | 10–10:30PM | *FX*

SEASON PREMIERE After season 5's dalliance with drug dealing and, um, treason, the irreverent spy series has reset to its espionage roots. Promisingly enough, the whole crew—plus new baby Abbiejean—reconvene in a perfect replica of their blown-up office. All the beloved *Archer* hallmarks are still there too; quick cuts, witty repartee, and recurring gags abound. But the premiere, wherein Archer faces off against a Japanese holdout on a remote Pacific island, lacks that spark of kinetic insanity that made us fall in love with the slick spook in the first place. **B** —*Kat Ward*

Parenthood

TV | 10–11PM | *NBC*

MIDSEASON PREMIERE The 100th episode finds the family in crisis mode as Zeek is rushed to the hospital—but Adam and Crosby must tend to another emergency as well. This is Jason Katims' version of celebrating?

FRIDAY 1

Taken 3

MOVIE | PG-13

Will you guys just give Liam Neeson his iPhone back already?

Glee

TV | 8–10PM | *FOX*

SEASON PREMIERE Sue's move to banish the arts at McKinley irks Rachel. So brave of her to stand up to Dear Leader Sylvester-un.

Banshee

TV | 10–11PM | *CINEMAX*

SEASON PREMIERE Will Lucas Hood finally be exposed for who he really is? Also, who is Lucas Hood anyway? And more important, what on earth is this show about?

The Eric Andre Show

TV | 12:15–12:30AM | *ADULT SWIM*

The talk-show-parody host and his sidekick, Hannibal Buress, bring in actual talk-show host Jimmy Kimmel. We're all stuck in *The Matrix*, man!!!

SATURDAY 1/10

The Artful Detective

TV | 8–9PM | *OVATION*

Murdoch must orchestrate a plan to capture a man who's gotten away from him before. Steampunk mystery series or juicy Nicholas Sparks novel? You decide!

The Missing

TV | 9–10:05PM | *STARZ*

SEASON FINALE *The Missing* had a good thing going. There were some bumps along the way, but the show's blend of gripping detective-work mystery and nuanced emotional portraits (particularly from James Nesbitt and Titus De Voogdt) was enough to keep us interested. Was it worth it in the end, though? Tonight we see exactly what happened to young Oliver Hughes. It's a bit of an information dump, presented in a tidy manner that doesn't do justice to all the complexity that preceded it. (People ask things like "But why?" and other people say things like "This is why.") The episode's haunting final scene, however, will stay with you, even if the season as a whole doesn't. **B–**

SUNDAY 1/11

The 72nd Annual Golden Globe Awards

TV | 8–11PM | *NBC*

Tina Fey and Amy Poehler cohost for a third time. One more, and they get a free sandwich!

Shameless

TV | 9–10PM | *SHOWTIME*

SEASON PREMIERE Carl, beset by a broken ankle, steals a wheelchair. Legally, that's the opposite of grand theft auto.

Girls

TV | 9–9:30PM | *HBO*

SEASON PREMIERE Hannah pursues the writer's life by moving to Iowa, where every morning she'll wake up to the tune of Taylor Swift's "Welcome to Des Moines."

Episodes

TV | 10:30–11PM | *SHOWTIME*

SEASON PREMIERE *Pucks!*—the bad comedy at the center of this good comedy (both starring Matt LeBlanc)—has been renewed, and nobody is happy about it. "It's risen like Jesus, if Jesus was a s---ty sitcom no one watched," says one actor. It's a boon for us, though, because *Episodes* is still the same great, low-key delight. This year brings a new wrinkle: money matters, instigated by the death of LeBlanc's finance guy. As always, the show's real weapons are costars Tamsin Greig and Stephen Mangan, who only get more likable as their Hollywood milieu gets more despicable. **B+**

BOYHOOD: MATT LANKES; *THE BACHELOR*: CRAIG SJODIN/ABC; *PARENTHOOD* (TOP): JOE PUGLIESE/NBC; *ARCHER*: FX; *PARENTHOOD* (BOTTOM): COLLEEN HAYES/NBC; *TAKEN 3*: DANIEL MCFADDEN; *GLEE*: TYLER GOLDEN/FOX;
THE ARTFUL DETECTIVE: OVATION; *THE MISSING*: STARZ; THE GOLDEN GLOBE AWARDS STATUETTE: CHRIS HASTON/NBC; FEY AND POEHLER: ART STREIBER/NBC; *EPISODES*: DES WILLIE/SHOWTIME

The CRYSTAL Bullseye

We're predicting what'll hit the mark in pop culture this year—and what we're already over

We preemptively disapprove.

You, not so much.

POTTERMORE

Another year, another 600 additional Harry Potter short stories

Sad to see you go.

The most anticipated movie of 2004

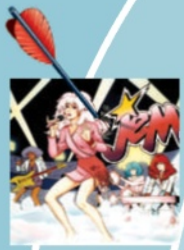
Grease is the time, is the place, is the live musical on Fox that you're dreading.

A good year to be bad

JANE FONDA'S
ORIGINAL WORKOUT

Jane Fonda workouts come to DVD for the first time, although anyone who uses them probably only needs VHS.

Whoever pops out, we already love you.



You *think* you want '80s remakes, but if *Jem* can be a movie, so can *Cabbage Patch Kids.*

The movie character we'll be beep-booping

The TV character we'll be quoting

26: the number of tear ducts you didn't know you had

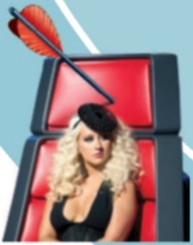
Surprise! It's someone's midnight album here to interrupt your night cheese.

We can't wait to go back to prison.

GILLIAN FLYNN
GONE GIRL

The race to find the next *Gone Girl* means you'll actually have to start reading again.

Welcome to the late-night party, gentlemen.

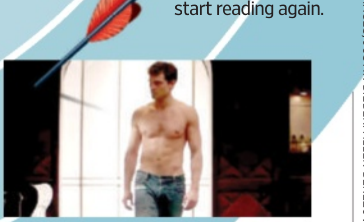


Tiny hats make their triumphant return to *The Voice*! (But who is that random blond chick wearing them?)

MATTHEW KODY FOSTER
AS COAT

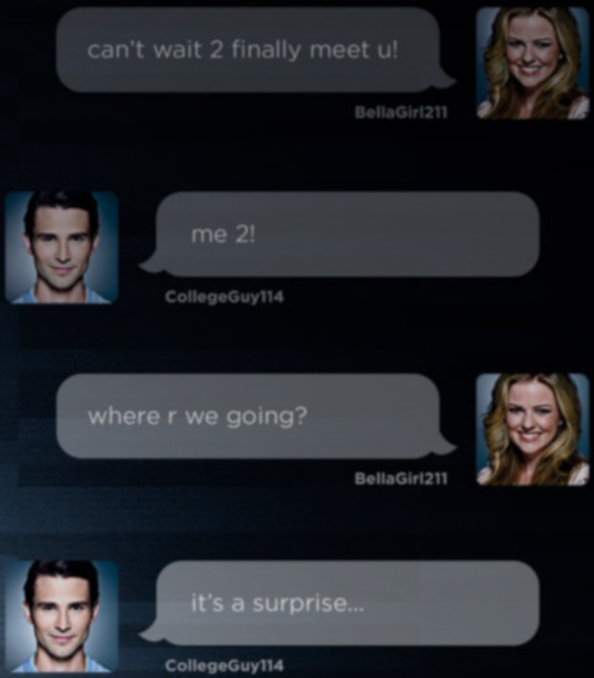
Too Many Cooks Two: Even Many-er Cooks?

Don't you know it's not polite if you don't invite everyone to your next birthday party?



Having to explain to your child why this *Grey* is a no-no color

TWO AND A HALF MEN: MICHAEL YARISH/WARNER BROS.; *MAD MEN*: MICHAEL YARISH/AMC; *PARKS AND RECREATION*: MITCHELL HAASETH/NBC; *NURSE JACKIE*: JUSTIN STEPHENS/SHOWTIME; J.K. ROWLING: JULIAN FINNEY/GETTY IMAGES; HUGH JACKMAN: TONY BARBERA; *TED*: JILL GREENBERG/TIPPETT STUDIO/UNIVERSAL PICTURES; *EMPIRE*: CHUCK HODES/FOX; ADELE, LARRY WILMORE: KEVIN WINTER/GETTY IMAGES (2); TAYLOR SWIFT: KEVIN MAZUR/WIREIMAGE.COM; JAMES CORDEN: DIMITRIOS KAMBOURIS/GETTY IMAGES; *THE VOICE*: LEWIS JACOBS/NBC; *ORANGE IS THE NEW BLACK*: JILL GREENBERG/NETFLIX (3); CLOCK: THOMAS NORTHCUT/GETTY IMAGES; KATE MIDDLETON: FGA/LANDOV; *JEM*: EVERETT COLLECTION; *ENTOURAGE*: ANDREW MEDICHINI/AP IMAGES; JUSTIN BIEBER: ALLEN BEREZOVSKY/GETTY IMAGES



can't wait 2 finally meet u!

BellaGirl211

me 2!

CollegeGuy114

where r we going?

BellaGirl211

it's a surprise...

CollegeGuy114

WEB OF LIES

u have no idea
who ur dealing with

NEW SEASON **JAN 14**
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INVESTIGATION DISCOVERY

THE WINNER IS

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